

# Architecture

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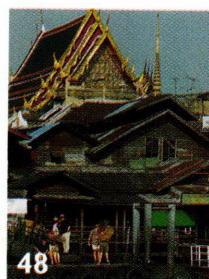
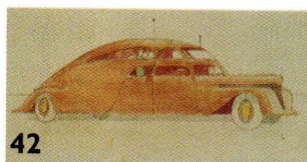


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Open Book

Architect: Meyer, Scherer & Rockcastle, Ltd.

Photographer: Don F. Wong



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## Broadening Definitions

The word "architecture" generally conjures up a fairly one-dimensional definition for this three-dimensional art. Just for fun, look it up in Webster's. You won't be disappointed. You might even laugh out loud to read: "the art or practice of designing and building structures and esp. habitable ones." So what about architects. "One who designs buildings and superintends their construction," says Webster's. More enlightening, and perhaps more accurate these days, is the second definition: "one who plans and achieves a difficult objective." Because as architects seek new ways to build their practices in order to fulfill the increasingly diverse requests of their clients, the scope of architectural firms is expanding.

Perhaps no one has stated, so persuasively and eloquently, the need for expansion of services in the architectural profession as Thomas Fisher, Assoc. AIA, dean, University of Minnesota College of Architecture and Landscape Architecture. In our excerpt from his new book, *In the Scheme of Things: Alternative Thinking on the Practice of Architecture* (University of Minnesota Press, 2000), Fisher writes: "One of the important transitions to be made by design schools over the next decade is to recast themselves as places where students learn to think critically as designers, while keeping the potential applications of that thinking as broad as possible."

In this issue of *Architecture Minnesota*, we take our annual look at one area in which architects have long excelled: interiors. You'll find a poetry of place in Open Book, designed by Meyer, Scherer and Rockcastle, Ltd., Minneapolis. A practical approach describes the renovation of the Spina Building by Damberg Scott Gerzina Wagner Architects, Inc., Duluth. Collins Hansen Architects, Minneapolis, ensured period accuracy during the renovation of the historic Westminster Presbyterian Church sanctuary. And Jack Boarman, AIA, provides a personal look at his hands-on, contemporary re-do of his family's classic Minneapolis home. In each case, the architects worked to restore or rehabilitate a building so it became not only "habitable," but a vital and appreciated part of the community it occupies and serves.

This issue of the magazine also explores another, more recent application of architectural expertise. As discussed in the new Practice column, architects are immersing themselves in a world formerly known only to brand managers and marketers, extending their services to include wide-ranging, company-brand development. Where once a firm designed the exterior and interior of a building, today that firm may also create signage, logos, brochures, Web sites, even employee uniforms for a client.

In addition, Fisher writes, "Some of the most successful large design firms have begun to offer clients a host of pre-design services, such as strategic planning and marketing support, and they have moved aggressively into post-design areas, such as facilities management and diagnostics. The small firms that are thriving have also carved out distinct niches within the full spectrum of services."

How far and in which directions will firms go as they continue to augment their service rosters? Will education keep pace or set the pace? From which area of business, technology or culture will the next big influence come? Will architectural firms begin branding themselves soon? Stay tuned.

*With this issue of Architecture Minnesota we bid farewell to Peter Rand, FAIA, who has resigned from AIA Minnesota and his long-held position as publisher of this magazine. Since he joined AIA Minnesota in 1981, Peter has been a vital part of the organization. Ensuring the success of this magazine—through his knowledge of architecture, as well as through his passion and vision for the magazine—was one of his prime concerns. He helped make Architecture Minnesota an unqualified success. Thank you, Peter, for your diligence, insight and commitment through the years. We wish you the best of luck in your future endeavors and adventures.*

*Camille LeFevre*

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## Wright Conservancy Meeting

**T**HE FRANK LLOYD WRIGHT BUILDING CONSERVANCY, an independent, nonprofit corporation dedicated to preserving Wright's architectural legacy, holds its annual conference, "Broadacre City and Beyond: Frank Lloyd Wright's Vision for Usonia," in Minneapolis, September 20-24. Mark Yudof, president, University of Minnesota, will serve as honorary conference chair for an event that brings together Wright homeowners, scholars, architects and interested individuals for lectures, tours and conviviality. AIA members can receive continuing-education learning units by attending conference events.

The Regal Hotel, Minneapolis, will serve as conference headquarters and the site of morning lectures and Technical Information Exchange sessions. Afternoon tours will provide access to buildings designed by Wright (nine will be toured), John Howe, Purcell and Elmslie, and Louis Sullivan.

Special events include an opening-night reception; a keynote address titled "Broadacre Revisited: Wright's Utopia in the Age of Sprawl;" and tours of "John Howe in Minnesota: The Prairie School Legacy of Frank Lloyd Wright" and the Ulrich Architecture and Design Gallery at the Minneapolis Institute of Arts. For further information visit [www.savewright.org](http://www.savewright.org) or call (773) 784-7334.

*Jane Hession*

## Building Big Buildings

**A** NEW FIVE-PART MINISERIES on megastructures debuts on Twin Cities Public Television in October, hosted by architect David Macaulay, author and illustrator of *The Way Things Work* (DK Publishing, 1996) and other award-winning books. Each one-hour program focuses on a different type of large-scale engineering: bridges, tunnels, skyscrapers, domes or dams. With sketchbook and marker in hand, Macaulay scrambles up, over, around and through the enormous structures, explaining the secrets of their construction and the physical-science principles that hold them up. Along the way, the programs highlight the human stories behind some of the most remarkable achievements in the history of building. Visit [www.tpt.org](http://www.tpt.org) for the latest on local air times or call (651) 222-1717.

## Calendar

### American Impressionism:

Treasures from the Smithsonian American Art Museum

August 20–October 29

Minneapolis Institute of Arts  
(612) 870-3000

Luminous works by Mary Cassatt, James McNeill Whistler, Childe Hassam, Abbott Thayer, John Twachtman and Thomas Wilmer Dewing are among the 52 canvases featured in this exhibition of late-19th- and early 20th-century paintings.

### John Howe in Minnesota:

The Prairie School Legacy of Frank Lloyd Wright

September 2–January 7

Minneapolis Institute of Arts  
(612) 870-3000

This selection of drawings, assembled from the Howe collection housed at the Northwest Architectural Archives at the University of Minnesota, and through the generosity of Howe family members, homeowners and clients, showcases the architect's built Minnesota work and his fanciful "paper architecture" (see page 42).

### Summit Hill House Tour

September 17

St. Paul

(651) 223-9866

A treasure-trove of architecture and history are found in this residential tour along some of St. Paul's most historic streets.

### Opening of Ulrich Architecture and Design Gallery

September 26

Minneapolis Institute of Arts  
(612) 870-3000

The newly dedicated gallery includes a hallway section from Frank Lloyd Wright's "Little House," examples of Prairie-School design and a directory of buildings highlighting the Minneapolis skyline.

### Northfield Historical Society Tour of Homes and Historic Buildings

October 14–15

Northfield

(507) 645-9268

The tour includes the Nutting House, historic churches and a visit to pipe-organ designer Duys & Nicholson, Inc.

### Uniting the Useful with the Beautiful: The Architecture of the Arts and Crafts Movement

October 19–21

Perry, Iowa

(212) 889-3580

In addition to walking tours, this conference includes sessions on such topics as the influence of Japanese design on American architecture, the restoration of pre-Raphaelite decoration at England's Naworth Castle and the importance of 19th-century Glasgow in spreading Arts-and-Crafts designs.

### Northern Woods Exhibition

October 19–22

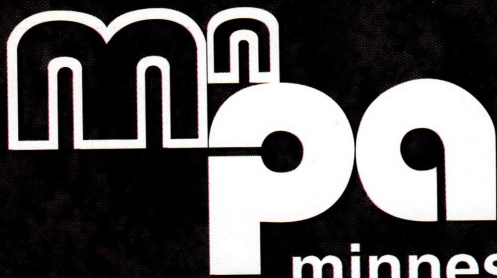
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More than 65 pieces of handcrafted furniture and furnishings by area artisans are on display in this exhibition sponsored by the Minnesota Woodworkers Guild.

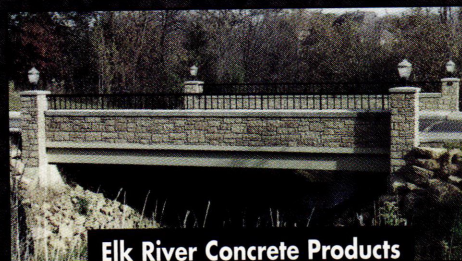


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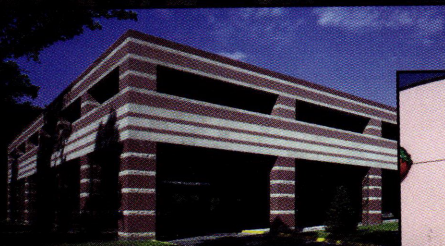


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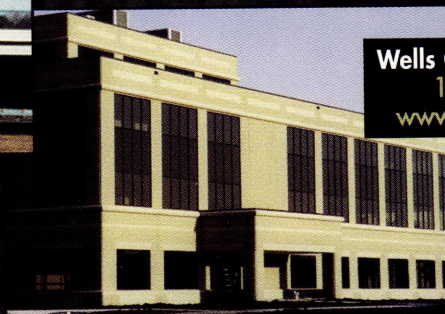
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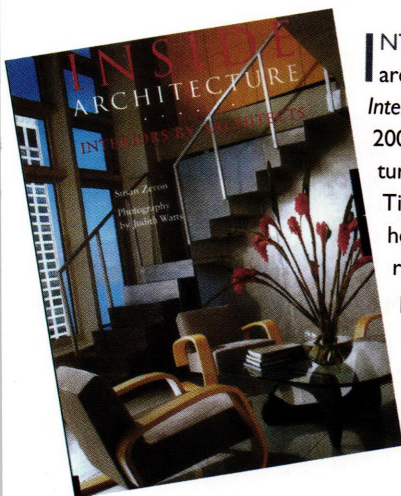
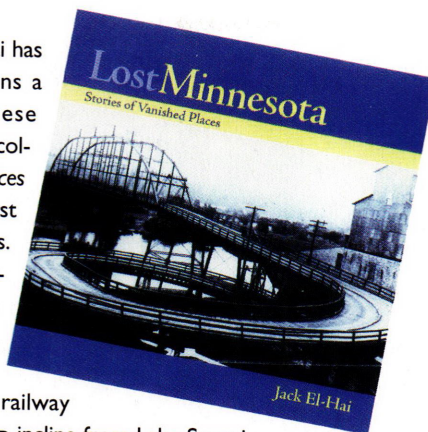


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## New Releases

SINCE 1990, Minneapolis writer Jack El-Hai has contributed six *Lost Minnesota* columns a year to *Architecture Minnesota*. Now these columns, along with 29 new ones, have been collected as *Lost Minnesota: Stories of Vanished Places* (University of Minnesota Press, 2000), the first book to tour Minnesota's forgotten landmarks. The beautifully illustrated book includes stories of a house made from the fuselage of a B-29 bomber, a hotel that spent its final years as a chicken hatchery, a treehouse built and occupied by an eccentric professor, and a railway that once carried passengers up Duluth's steep incline from Lake Superior. Stories of houses, parks, bridges, theaters, sports stadiums, courthouses and farm buildings from throughout Minnesota are also found here as El-Hai recreates the values, lifestyles and landscapes of bygone eras. Visit [www.upress.umn.edu](http://www.upress.umn.edu) for more information.



INTERIOR SPACES DESIGNED AS ARCHITECTURE by architects is the subject of a new book, *Inside Architecture: Interiors by Architects*, by Susan Zevon (Rockport Publishers, 2000). Twenty well-known architects, including Robert Venturi and Denise Scott Brown, Michael Graves and Stanley Tigerman, contributed to the book, opening their own homes (and client homes) to our purview. Color photography, plans and architect-authored essays complete each project portfolio. Residences veer from Federal, minimal, art-nouveau and warehouse-chic in style, showcasing a variety of visual and aesthetic experiences that act as backgrounds to daily living. For more information call (978) 282-9590.

## INSIDER LINGO

### Plan and Perspective

IN THE INITIAL STAGES OF AN ARCHITECTURAL PROJECT, architects present two types of drawings to clients: plan and perspective. The floor plan is a drawing of a space as viewed from above—without the roof or ceiling (see page 34). First, the architect outlines the space by drawing walls and other major structural elements. Next, these walls and elements may be colored or toned to differentiate their solidness. Such built-in components as windows, stairways and doorways are drawn next. Finally, such details as fixtures, doors, door swings and stair treads may be shown.

(FYI: Roof plans also look straight down on the building, including the roof, to convey the overall roof form and building mass. Site plans are usually combined with roof plans, and illustrate the location and orientation of a building to its built and natural environment.)

A perspective is a three-dimensional drawing or rendering as it naturally appears to the human eye (see page 43, lower right). It may be hand- or computer-colored to enhance depth and focus. Just as we perceive railroad tracks diminishing with distance, objects in a perspective decrease in size as they become farther away. Objects in a perspective also are typically shown within the surrounding environmental context.

Gina Greene

## Emigrant Architecture

THE NORWEGIAN EMIGRANT MUSEUM IN HAMAR, NORWAY, is currently reconstructing the Oak Ridge Lutheran Church originally built in Yucatan Township near Houston, Minnesota, in 1896. Five years ago, the museum disassembled the building to "take home" a church built by Norwegian emigrants to America. When completed in 2001, the reassembled wood-frame church, which measures 25 feet wide by 50 feet long, with a 30-foot-high steeple, will be a centerpiece for the Norwegian open-air museum.

The museum includes four other wood structures built by Norwegian emigrants in the American Midwest, including the Knut Gunderson Cabin, a log structure built in 1888 in Ottertail County in Minnesota. The other buildings are a log farmhouse from Kindred, North Dakota, a granary and "kornkrybba" (corn crib) from Wisconsin, and a barn from Highland, Iowa.

Knut Djupedal, director, Norwegian Emigrant Museum, says the Oak Ridge Church served a small Norwegian-American congregation for 71 years in Minnesota. In 1967, the congregation was dissolved, but the Oak Ridge Cemetery Association has continued to maintain the nearby graveyard. Darrell Henning, chief curator, Vesterheim Norwegian-American Museum, Decorah, Iowa, provided research and site coordination for the Norwegian effort.

The purpose of the Norwegian Emigrant Museum, Djupedal says, is to illustrate to visitors the lives led by Norwegian emigrants to the American Midwest during the 1880's, a time of the greatest migration to America. More than 90 percent of those Norwegians settled in the Midwest, and their structures represent the first generation of houses and farm buildings they erected in their new land.

Other Minnesota Norwegian-American buildings are in the process of being transplanted from Ottertail County to an open-air museum in Sletten, Norway. Sarah Lund, history professor, University of Oslo, is guiding that process with the help of the Otter Tail Historical Society. Visit the Hamar museum website at [www.hamarnett.no/emigrantmuseum](http://www.hamarnett.no/emigrantmuseum) for further information and pictures of the buildings.

Robert Roscoe



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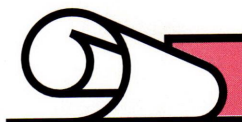
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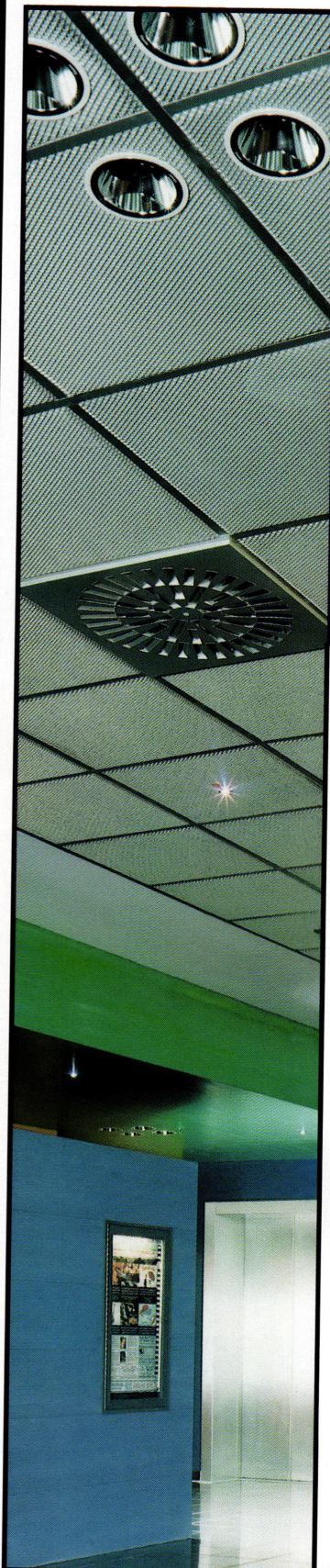
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# Handicraft Guild Building

## Minneapolis

By Robert Roscoe



ROBERT ROSCOE

*The Handicraft Guild Building, a commercial-building structure with Georgian-Revival architectural features and an Arts-and-Crafts interior, originally gained national recognition for its role in supporting the visual arts and still houses many artisans.*

**T**oward the close of the 19th century, the American Arts and Crafts movement, influenced by English poet and artist William Morris, created a style of art and architecture that would flourish in the early 20th century. At the same time, in 1895, a group of Minneapolis women who were woodcarvers and designers formed the Chalk and Chisel Club, to promote a wider spectrum of arts media than discussed by the prevailing fine-arts societies.

A few years later, the club evolved into the Minneapolis Arts and Crafts Society to reflect an emerging design philosophy that encouraged creativity in crafts—including pottery, metalwork, textiles, glass and book-binding—with hand-formed details and aesthetic simplicity. In 1904, members of the group started the Minneapolis Handicraft Guild to provide studios, exhibition space, salesrooms and art instruction to members. Two years later, the members com-

missioned prominent Minneapolis architect, William Channing Whitney, to draw plans for the Guild's new facility.

The new building's downtown-Minneapolis site, at South Tenth Street and Marquette Avenue, inspired Whitney to grace a typical commercial-building structure with Georgian-Revival architectural features. The Guild's original 3-story building was soon joined by a 2-story section. The essential features of Whitney's design remain intact. The interior's Arts-and-Crafts theme features wide wood trim and simple paneled wainscoting, and light fixtures appropriate to the period. Most of the upper-floor spaces retain their original studio uses.

In the Guild's first decades, its prominence as a generator of visual arts grew substantially, and the reputation of its educators gained national recognition. Guild artisans designed such architectural elements as wrought iron, ceramic tile and light fixtures that were used by such prominent area architects as Edwin Hewitt and Clarence H. Johnston. By 1916, the Guild's school enrollment had expanded beyond the institution's capabilities, resulting in the school's transfer to the University of Minnesota, where it became the Department of Art Education. After World War I, the Guild's influence was absorbed into other local arts organizations, and the Handicraft Guild centered its activity on lectures, exhibits and studio usage.

Today, the Guild as an organization has disappeared, but the building still houses many artisans. One of the building's oldest tenants is the Dahl Violin Shop. In the 1950s, a German immigrant violin maker named Mathias Dahl took over the Blackstad Violin Shop, which had been in the Handicraft Guild Building since its earliest days. The shop is now owned by Robert Black, who first came into the shop as a young violin-repair apprentice more than 30 years ago. "I fell in love with the place that first day I walked in here," he says.

Black's shop is a wonderment of wood forms: raw curved shapes awaiting the finish work that will make them sing, scatterings of deliriously coiled shavings, and rows of polished instruments whose arcing sound boxes harmonize visually with the tautness of their stringboards. The scent of hand-carved wood mixes with the odor of warm resins. On the wall are old, elaborately framed, black-and-white photographs of violinists holding their instruments; some of the pictures are autographed.

"I like the high ceilings and the large multipaned windows that give me so much light," Black says. "It's hard to believe it's so quiet in here, while half a block away is the rush and bustle of the Nicollet Mall."

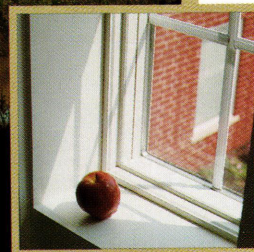
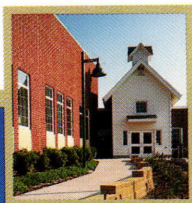
The quiet of the Dahl Violin Shop, however, doesn't hold real-estate value. And the Handicraft Building's role in the history

*Continued on page 50*



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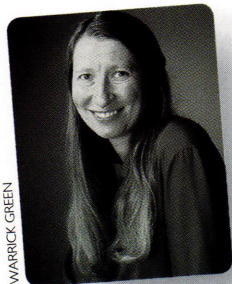
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WARRICK GREEN

## Sarah Susanka, AIA

The architect and author expands her small-is-beautiful message with a new book that speaks to architects and clients

Architect Sarah Susanka, AIA, has a missionary's zeal for making well-designed homes available to people of average means—and the marketing savvy to promulgate her message. The Minneapolis firm she started with former partner Dale Mulfinger—Mulfinger, Susanka, Mahady and Partners, now known as SALA—has become one of the largest residential-architecture firms in the country, with hundreds of publications featuring its work.

But it was the publication of Susanka's first book, *The Not So Big House* (Taunton Press, 1998),

olina, about her mission to serve the middle-class housing market.

### What kind of response has your first book received from your fellow architects?

Architects all over the country are telling me that they're getting more clients than they ever got before. People come to them with a copy of my book under their arm and say, "We want a house like this." Or architects send new clients off with my book and say, "Okay, go read this and then come back." Clients who came in wanting a 4,000-square-foot house come back three days later wanting a 2,500-square-foot house.

### Does that surprise you?

I thought there might be a fairly large response since my former architectural firm has had such success in the Twin Cities market. It was clear that very few other urban areas around the country had that kind of architectural presence for middle-class residential architecture, so I was pretty certain there was a market our profession just hadn't figured out how to serve well.

### Why haven't more architects served that middle-class housing market?

Most architects have a firmly held belief that houses are a lot of fun to do, but you can't make a living out of them. It's simply not true. We underestimate how much people want what architects do; it's just that most people don't have a clue what that is. And we haven't been very good at translating our services into the average person's language. As a result, 95 percent of the potential market for residential architecture doesn't even think we're available to

the general public. My mission is to help people see that there are many extremely good architects who can help them get a house that fits them.

### How does your second book contribute to that mission?

I included architects from all over the country who are designing houses according to the principles I've been talking about. From the hundreds of submissions I received, I selected 25 houses and remodels that will give people inspiration and help in creating their own "Not So Big" house. I've also tried to give labels to spatial qualities and concepts that can help people understand how physical aspects of their environment affect the way they feel.

### How will these descriptive labels help clients get the houses they want?

A lot of people have what I call a "spatial ear." It's like a musical ear. They have a sense of what's comfortable for them in a space, but they don't have any way of describing it and thus don't have any way of asking for it. Architects can help clients build those experiences into their homes.

For the most part, the terms I describe in the book are words that architects are familiar with and use among themselves, words like "visual layering" and "theme and variations." But we haven't put in writing what they mean. So "spacious" and "vaulted" are just about the only architectural concepts in the market place that people know. Once we have a common language, I suspect that more people will choose to spend their money on life-enhancing qualities rather than on more square footage and height.

*Continued on page 54*

featuring houses designed by her former firm, that thrust her into the national spotlight. As a result of her vision for residential architecture, Susanka was featured as one of 18 innovators in American culture by *U.S. News and World Report* in 1998 and was given a similar tribute by *Newsweek* in 1999. She has appeared on the Oprah Winfrey Show and The Charlie Rose Show, as well as on numerous radio shows across the country. *The Not So Big House* remains among Amazon.com's weekly top-five bestsellers in the home-and-garden category. Susanka's message is having a big impact on home design—and she's only begun.

With the October 2000 publication of her next book, *Creating the Not So Big House: Insights and Ideas for the New American Home* (Taunton Press), Susanka expands her coverage to include 25 homes from like-minded architects across the country. *Architecture Minnesota* talked with Susanka, who maintains homes in Minneapolis and Raleigh, North Car-

By Jan L. Senn



The background of the entire advertisement is a reproduction of the painting 'The Scream' by Edvard Munch. It depicts a figure in the foreground with a pale, featureless face and an open mouth as if screaming, set against a turbulent, swirling sky of red, orange, and yellow, and a dark, swirling sea below. The figure is wearing a dark, long-sleeved garment. The overall mood is one of intense emotional distress or anguish.

"Oh no," he screamed, "not Grieg again."

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# CONCRETE PIONEER

By Todd Willmert

A LIBRARY'S NEW  
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AND ARCHIVAL STORAGE  
TO NEW HEIGHTS

Historically, libraries were designed as receptacles of natural light—as well as books—since the dangers inherent in “artificial” light exposed valuable resources to fire risk. Statutes (ca 1600) to Oxford University’s Bodleian Library read: “for the greater security of the timber Works and Books, no Frequenter of that Place shall enter there by Night, with a Torch, Link, Lamp, Candle or other kind of Fire-light.” Daylight dictated

After fire, water is a book collection’s greatest enemy. Books have traditionally been housed on a library’s first floor, to keep collections from the damp ground and protected from flooding. The Bodleian and innumerable other libraries were designed mindful of these concerns.

Today’s library design, however, is literally the antithesis of its historic precedents. If books were traditionally housed well above grade—protected from dampness and flooding and surrounded by daylight—now they are housed underground. Storage and protection needs, as well as space shortages on city and campus sites, have generated a new library model. About London’s new British National Library, architect Sir Colin St. John Wilson noted: “we put the books below ground where the environment is more stable and you use minimum energy to conserve them [and we put the] readers up top with the daylight.”

The recently inaugurated Elmer L. Andersen Library, located along the Mississippi River bluffs at the University of Minnesota, is a prime example of this modern library type. Two cavernous vaults—each 2-stories high and two football fields long—and other service areas were carved from the bluffs’ soft sandstone located directly beneath its hard limestone layer, which in turn is the foundation for the library proper. A “periscope”—a stair and elevator shaft—extends more than 80 feet from the vaults through 30 feet of limestone and 30 feet of topsoil, terminating in the library’s offices, reading rooms and display areas.

The juxtaposition of storage caverns below grade and reading pavilion above makes the Andersen Library a fascinating marriage of architecture and engineering, with technology surmounting the dual need to light the collection, and protect it from dampness and river flooding. While these issues were important, perhaps the most innovative technological aspect is the library caverns’ precast-concrete structure and the orchestration of its installation.

Concrete dates from Roman times, but precast is a different matter. Precast is a concrete-steel hybrid, the steel’s tensile strength complementing concrete’s great compressive capacity. Reinforced concrete—using iron and concrete in combination—stems from the mid 1800s. It was not until the early 1900s that precast building elements, a variant of reinforced concrete, evolved. As the name precast implies, its prime advantage is fabrication in conditions where shrinkage, formwork and other factors can be more readily controlled than in field-formed, cast-in-place concrete.

A precast building system is common enough today, yet the Andersen Library architects, Stageberg Beyer Sachs, Inc., Minneapolis, initially thought it unprecedented to specify precast on a project of this size and scope. The architects were concerned about the caverns’ tight clearances and limited headroom, which wouldn’t provide sufficient space to maneuver and position the large precast panels.

Excavating 2.5 million cubic feet of sandstone was an onerous



DANA WHEELLOCK

The underground-storage vaults at the Elmer L. Andersen Library, designed by Stageberg Beyer Sachs, Inc., Minneapolis, have already garnered five engineering awards for pioneering precast-concrete work and installation techniques.

the library form, rendering artificial light unnecessary.

If light was the prime generator of library form, water protection quickly followed. Vitruvius, Roman architect and first architectural writer, cautioned that a library’s building fabric must protect books from the deleterious effects of dampness.

*Continued on page 62*



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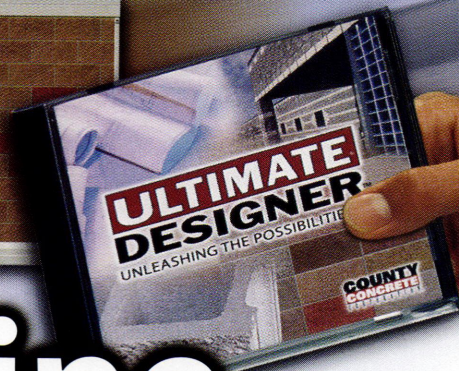
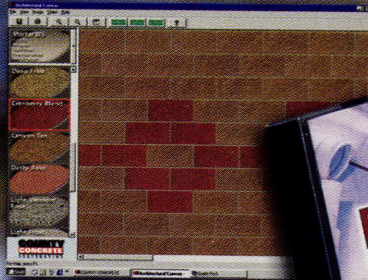
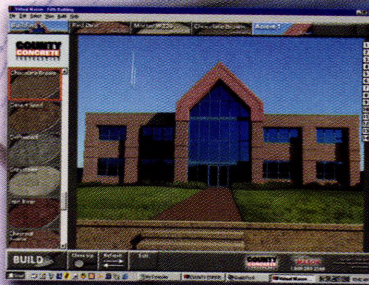
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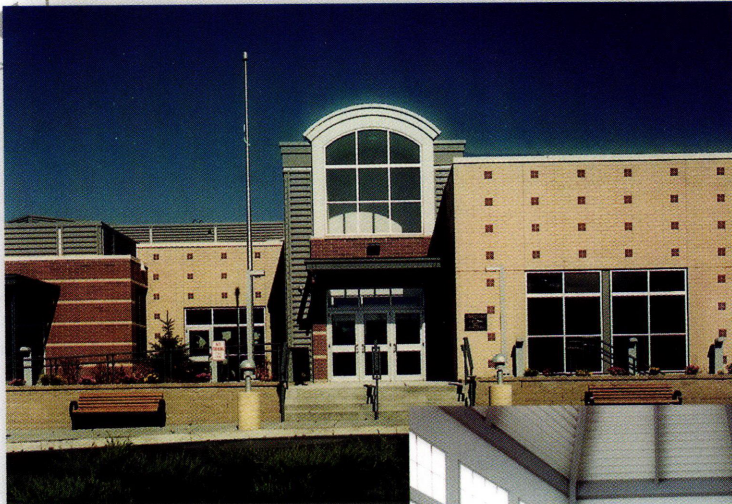
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## Brand Savvy

*As architects expand their practices to meet client needs, branding is hot stuff in many retooled service rosters*

By Frank Jossi

In the late 1990s, the advertising world was chanting a mantra on the importance of "brand" to every aspect of a client's business. The high-powered, Twin Cities-based advertising firm, Fallon Worldwide (formerly Fallon McElligott), coined a slogan mirrored by every other agency in town: "surround the brand 360 degrees." Surrounding the brand allowed an ad agency to build a wide venue of offerings under its service umbrella, from Web sites to public relations, print to television messages.

Brand is defined, roughly, as a company's portrayal of itself to consumers. It's all about image as companies strive to permanently etch their names into a competitive marketplace. Consider Target. The red bullseye defines the company, along with the ads showcasing a fun, slightly daffy environment. The bullseye appears on everything related to Target, from its corporate logo to its credit card to its merchandise bags. The company's trademark red color is painted on store walls, graphics and grocery carts.

Now architects are entering the brand game, immersing themselves in a world formerly known only to brand managers and marketers. Where once an architectural firm might design the exterior of a building, while another firm did the interior, today the same firm does both, sometimes in conjunction with signage, brochures, Web sites, even employee uniforms.

"Why are we doing these [branding] things? To better ser-

vice our clients," says Daniel Avchen, FAIA, chief executive officer, Hammel Green and Abrahamson, Minneapolis. "We're pursuing relationships that will last a long time. We're interested in helping our clients use design to their strategic business advantage." As firms add new disciplines to their service rosters to meet client needs, the architect as artist has become the architect as multidisciplinary project manager, who works with a team on every aspect of retail and office environments.

In retail environments, architects create a consistent look so all elements of design work in unison to produce a store's identity. (If the logo does not play off the store's interior colors or the in-store graphics don't match collateral graphics, for instance, the brand experience is weakened.) Similarly, in many new office interiors, contemporary furniture, exposed brick walls, large windows and an open floor plan send clients, job candidates and employees the message that the office is a hip and enjoyable place to work.

Today's clients often expect firms to offer such traditional functions as electrical, engineering and structural-design work, as well as interior design, graphics, lighting, color and materials selection, and in-store marketing materials, says Sandy Stein, president and chief executive officer, SteinDesign, Minneapolis.

Since his 12-person office may not be able to provide everything a client requires, Stein has

formed alliances with six other firms specializing in everything from copywriting and product naming to electrical and structural engineering. Their work is billed through Stein, who acts as the glue holding the creative process together. Out sourcing, Stein has found, allows him the flexibility to use, on an as-needed basis, talent that is too costly to keep in-house.

Shea Architects, Inc., however, has aggregated many non-architecture-related disciplines under its roof. The firm's broad array of services, says Gregory Rothweiler, director of creative strategies, comes from "listening to clients and understanding their needs in the marketplace," and creating a "360-degree brand-delivery process."

Shea can design a building, and its interiors, store graphics, brochures, posters, point-of-purchase displays, Web sites and multimedia training presentations on CD-ROM. "We've even done interactive training materials, trade-show materials, digital sales materials," he says. "Clients have come to us because of digital content [Web sites, CD-ROM training modules, etc.] and then asked us for graphics and other communications tools, as well."

Not exactly your father's architectural firm, is it? But to Rothweiler, having the brand identity emanate in various forms from a single source makes sense since architecture can potentially influence every aspect of a

*Continued on page 68*



# THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at [www.imiweb.org](http://www.imiweb.org), or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



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# A Capital Idea

“Politics and architecture are indivisible.” — Thomas Jefferson

By Bill Beyer, FAIA

I used to think architects were more anti-political and skeptical of government than the average person, as they're shaped by their insular education and training to be engaged practitioners, but withdrawn and disengaged citizens. But after reading Garry Wills's book, *A Necessary Evil: A History of American Distrust of Government* (Simon & Schuster, 1999), I understand that a downright hostility to government and politics is as American as . . . pro wrestling. Architects are no exception.

Wills exhaustively traces and examines the history and mythology of American anti-government thought, and ultimately demonstrates that government is actually a necessary good—under-appreciated but essential. He recounts our tendencies toward withdrawal from public life, from Thoreau to Mencken to hippie communes, beginning at one of the foundations of American political thought: “Henry David Thoreau put in extreme form what many Americans want to believe about their government . . . ‘That government is best which governs not at all.’ ”

From childhood we're fed the idea of Walden as a kind of Disney-fied underpinning for the American image of rugged individualism. As adults, we feed the myth by romanticizing the Thoreauvian impulse as escape-to-the-cabin-for-a-long-weekend. But Wills reminds us that Thoreau's philosophy was more a total rejection of human society than a principled critique of political life. Americans have always preferred the easy myths of politics over the messy realities.

Dr. Robert Putnam, author of *Bowling Alone: The Collapse and Revival of American Community* (Simon & Schuster, 2000), was in St. Paul recently speaking about the reality of an increasingly disengaged citizenry and gradual decline in social capital in this country. He defined “social capital” as reflecting a culture of reciprocity, where people trust and rely on each other for support.

What's most surprising is that every statistical measure of social contact Putnam could find has declined along almost identical curves since about 1960. Public participation in all political activities is alarmingly low; voting is down 25 percent since 1975. While bowling itself is on the rise, bowling leagues have decreased 50 percent. Membership in 33 national, chapter-based volunteer organizations is down to Depression-era levels. Card-playing may become extinct by the year 2014. Even picnics and dinner at home with friends are slumping.

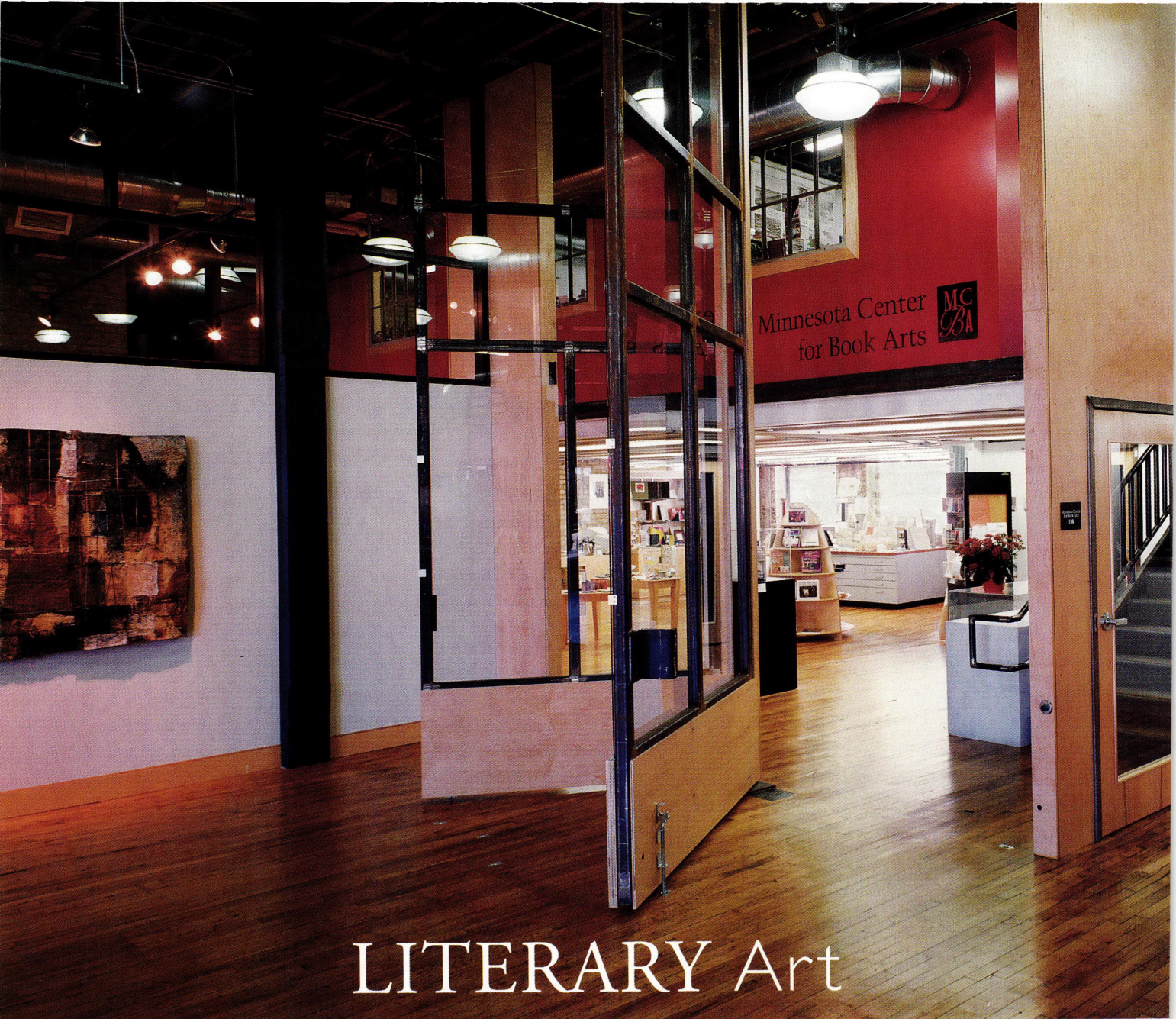
While urban sprawl contributes to the accelerating anomie, Putnam sees no single culprit in the loss of social engagement. His research uncovered a parallel decline exactly a hundred years ago, following the social turmoil of the Industrial Revolution. While he believes social capital to be more important than economic capital to a healthy society, he is not yet ready to hold a funeral for American social life. Optimistic for a rebound, Putnam would have us all remember philosopher Yogi Berra's take on the issue: “If you don't go to someone's funeral, they won't come to yours.”

We live in a time that values privacy over sociability, security over place, convenience over human contact; a time that devalues anything “political.” Some have dubbed the trend “cocooning,” but it hatches few social butterflies. In the end, the contempt in which we seem to hold our governments and the reluctance to engage them politically are just forms of ignorance.

In Minnesota we have a governor who surfed the wave of political contempt and distrust into office. In his scornful rhetoric, political is a pejorative; political action is actively bad; political-action committee is an epithet; lobbyists are less than human. The unicameral panacea celebrates the myth that less is more, a condition not necessarily true in government or architecture. Except that less citizen participation in politics is more destructive of social capital.

Whenever two or more people get together, there are politics. The word itself derives from the Greek words for citizen and city. Architects live, breathe, design and build cities, and have a lot to offer at any level of political action. Jefferson was right, but it's up to architects to prove it by becoming politically engaged citizens. The simple sociability of meeting our state representatives and getting to know them pays dividends to the profession. Think of it as building architectural capital.

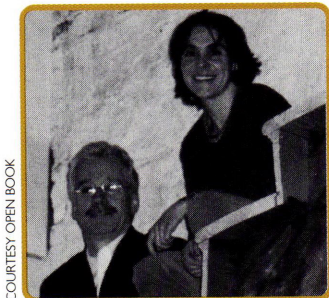




# LITERARY Art

RIK SFERRA

ARCHITECTURE AND METAPHOR UNITE THREE NONPROFIT ORGANIZATIONS IN ONE BUILDING TO COMPOSE A NEW CENTER FOR LITERATURE AND BOOK ARTS By Camille LeFevre



COURTESY OPEN BOOK

*Project team: Garth Rockcastle, FAIA, and Kate Bergquist.*

three of the Twin Cities's most prominent, book-related nonprofit groups decided to write a new chapter in the area's literary history.

With its plethora of writers, book artists and literary organizations, academic writing programs and weekend workshops, small-press publishers and independent bookstores, Minnesota has long been recognized as a mecca for the literary arts. Four years ago,

The Loft Literary Center (an educational and support organization for writers), the Minnesota Center for Book Arts (which offers programs in and studio space for letterpress printing, hand bookbinding and papermaking) and the independent publisher Milkweed Editions collaborated on a new nonprofit called Open Book. To manifest this vision—a first-of-its-kind center for book and literary arts—the collaborators called on Meyer, Scherer & Rockcastle, Ltd., Minneapolis.

The architectural firm began by assisting with the selection of the building: three 19th-century structures, used through the decades for various retail, wholesale and manufacturing ventures, that would be combined into one building. Located between downtown Minneapolis





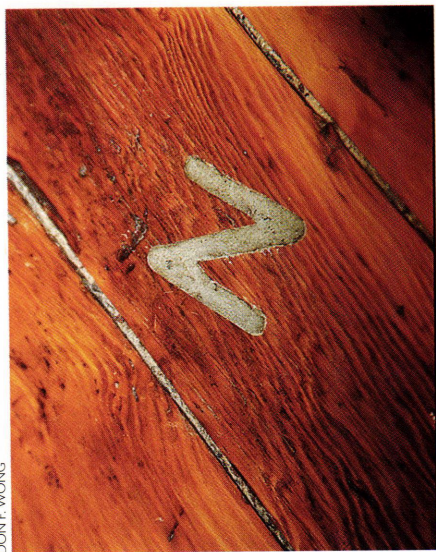
Inside Open Book's atrium is the entrance to the Minnesota Center for Book Arts: ceiling-high doors fashioned to resemble book covers (opposite). Inside MCBA's first-floor space is an exhibit area—complemented by such building “memory fragments” as original doors and parts of staircases (above)—along with studios for papermaking and bookbinding (below).

and the University of Minnesota's West Bank on Washington Avenue, Open Book is just a few blocks from developments (including river-front housing and a new Guthrie Theater) planned along the Mississippi River.

Next, “the question we were challenged with was how to design a facility unlike any other,” says Garth Rockcastle, FAIA, principal. “In Open Book, you have three organizations that have never been housed together forming a new relationship, as well as tenants joining them in the building. So the facility must be responsive, dynamic and open to change. It was also important that the design of the interiors respect and enhance the mission of each organization, while giving access to the life of each nonprofit entity in nondisruptive ways.”







Outside the second-floor Loft offices (below) is the "literary commons" (opposite), in which staff and visitors can sit and converse, read or write with a sense of community. Literary symbolism abounds throughout Open Book in the form of letters embedded in floors, graffiti painted on beams and images of nature encircled with ampersands, commas and quote marks (above).







RIK SFERRA

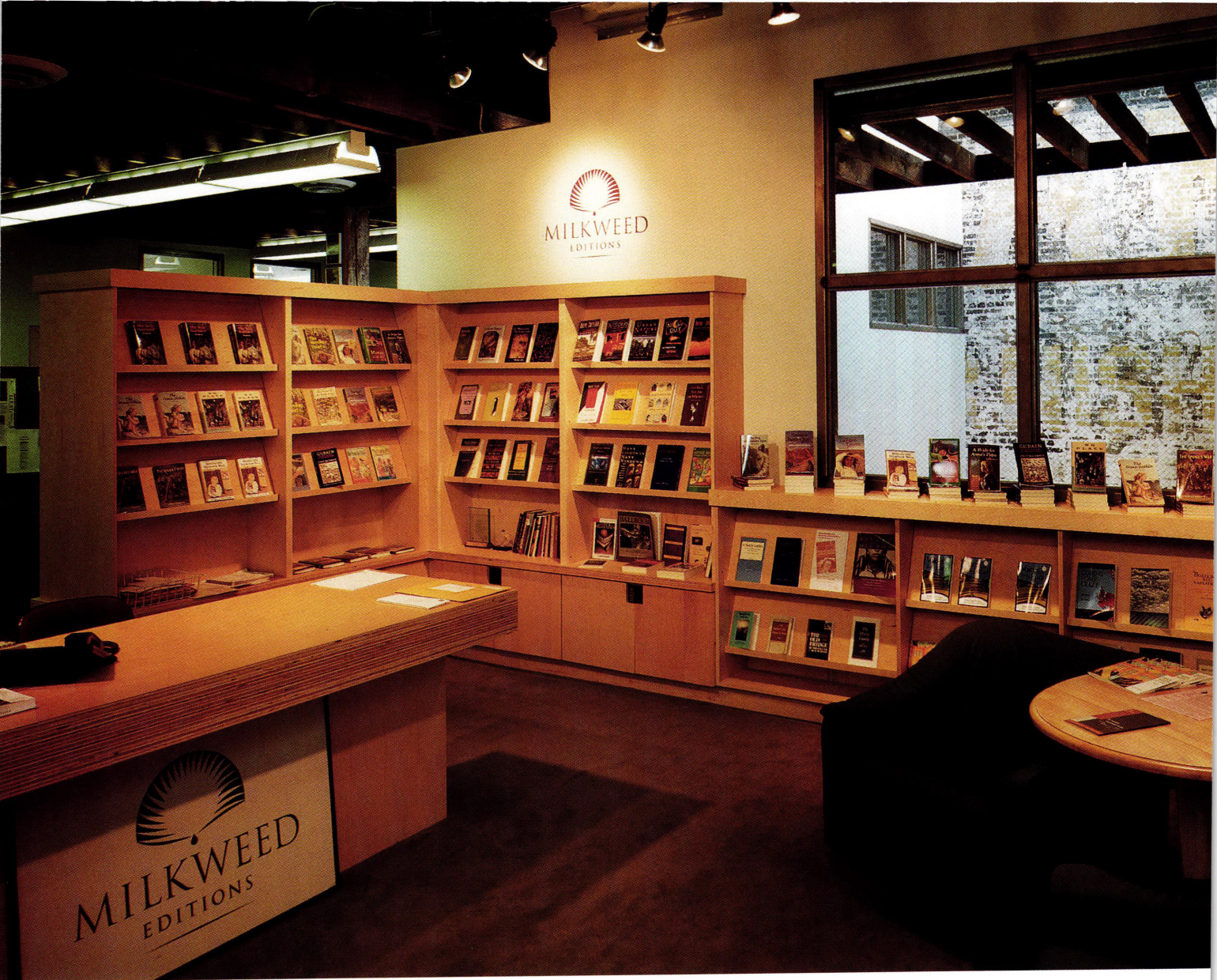
Not all of the collaborators were convinced their questions had viable architectural answers. "I remember the original discussions with Garth about his vision, in terms of sight lines through the building, and that wherever you were in the building you'd have a sense of a whole," says Sid Farrar, executive director, Milkweed. "I was resistant at first."

But as he watched the interiors evolve and after working in the building, Farrar says "it's a pleasure to be here." Milkweed, located on the third floor, has enclosed offices sited along windows, with open offices in the center of its space. (The publishing house also has a warehouse on the building's lower level and a loading dock for book-order fulfillment.) Now, when Farrar steps out of his office, "I see more than my own private domain," he says. "In this building, you feel like you're part of a larger entity. You really have a sense of the connectedness of the different organizations."

Visitors also are aware of many activities occurring simultaneously—all related to literature—due to the building's spacious floor plan and intriguing openings throughout the interior. Bricked-up windows and skylights were restored to bring in daylight. Windows salvaged during construction were reused to frame views between spaces. During the construction process, "the architects were constantly hauling out some dusty old scrap of a window and I thought, I'll indulge you," says Nancy Gaschott, project manager for Open Book and administrative director of the Loft.

"But the truth is, they've made magic of a building," she continues. "It's wonderful that at any given point you can see through a window, or some other creative opening, and be aware of what's happening on the other side. To me, it's a revolutionary way to design a building."





RIK SFERRA



RIK SFERRA

The Loft, located on the second floor, required a variety of common and intimate spaces. Offices are private, but feature interior windows, as well as sliding doors that open to an exterior wall—lined with windows—and a hallway that encourages staff interaction. Classrooms, meeting rooms and a “literary commons,” as well as an outdoor deck, function as gathering and education areas. A 200-seat auditorium was designed for readings and multimedia performances. Finally, a corridor of private writers’ studios provides any scheduled Loft member, in the words of British author Virginia Woolf, with “a room of one’s own” in which to write.

For the Minnesota Center for Book Arts, located on the main floor of Open Book, the architects achieved the accessibility this organization craved. Inside the building’s entrance atrium, an almost floor-to-ceiling glass door, fashioned in the shape of book covers, opens to MCBA’s space. “Our front doors are a wonderful metaphor and welcoming portal into the book arts,” says Peggy Korsmo-Kennon, executive director.



Inside, spacious rooms outfitted with tables, tubs and shelves allow MCBA to welcome large groups for papermaking and bookbinding workshops. Large plate-glass windows line the exterior walls, offering passersby prime views of the activities going on inside. "This space has put us into the community in a way we never were before," says Korsmo-Kennon. "This building and MCBA's space allow people to see what we're about."

Adjacent to MCBA's entrance is another architectural feature: a sculptural stair designed by Rockcastle with MCBA instructor Karen Wirth. Structured like a book being separated from its binding, the steel staircase's white Lumasite "pages" unfurl from the railing (or "stitches") in a cascade of metaphor "that joins the art and craft of the book—both as content and object—with the tangible experience of the architecture," Rockcastle says. Eventually, local artists will enscribe words on the pages.

Other metaphors are found throughout Open Book. "When we started, the existing building was really entombed," explains Kate Bergquist, project manager, Meyer, Scherer & Rockcastle. "We spent a lot of time uncovering the building, and reused and reframed historical fragments left by former tenants." Layers of old wallpaper cover walls. Graffiti on wood beams is exposed.

Original brick walls, embossed with the faded lettering of company names, have been left uncovered. Portions of derelict stairs hang from walls as "memory fragments," Rockcastle says. Adds Bergquist, "The three nonprofit entities are about the process of bookmaking, book writing and book publishing. We wanted to expose a sense of history and of process."

Leaving vestiges of the past to inform the present also was an inexpensive way of giving the building character. Meanwhile, regional artists are adding new symbols to the building in the form of alphabet letters embedded in floors, and luminous images of pinecones and commas painted on doors.

"The idea is that the building tells the story if you stop and look," says Gaschott. "For people who take that kind of time, there are a lot of visual clues as to what those stories are. Then, they just need to use their imaginations, which is what the creative process is all about."

**Open Book**  
**Minneapolis, Minnesota**  
**Meyer, Scherer & Rockcastle,**  
**Ltd., Minneapolis**



DON FONG

Openings throughout the interior of the building (above and opposite below), including in the offices of Milkweed Editions (opposite above), provide a sense of spaciousness and community for readers and writers. Open Book (below) is actually three buildings that have been combined into one center for the book and literary arts.



RIK SERRA



# DOWNTOWN Turnaround

AN ARCHITECTURE FIRM REHABILITATES A TROUBLE SPOT,  
CREATING NEW OFFICES AND RETAIL SPACE, AND RESTORING TO  
DULUTH AN ARCHITECTURAL TREASURE

By Camille LeFevre



DAMBERG SCOTT GERZINA WAGNER ARCHITECTS, INC.



Project team: Julie Spiering, Randy Wagner, AIA, and Tim Soden.

Located on the corner of First Street and Lake Avenue, the brick and terra-cotta building featured a strip of leaded-glass tile crowning the

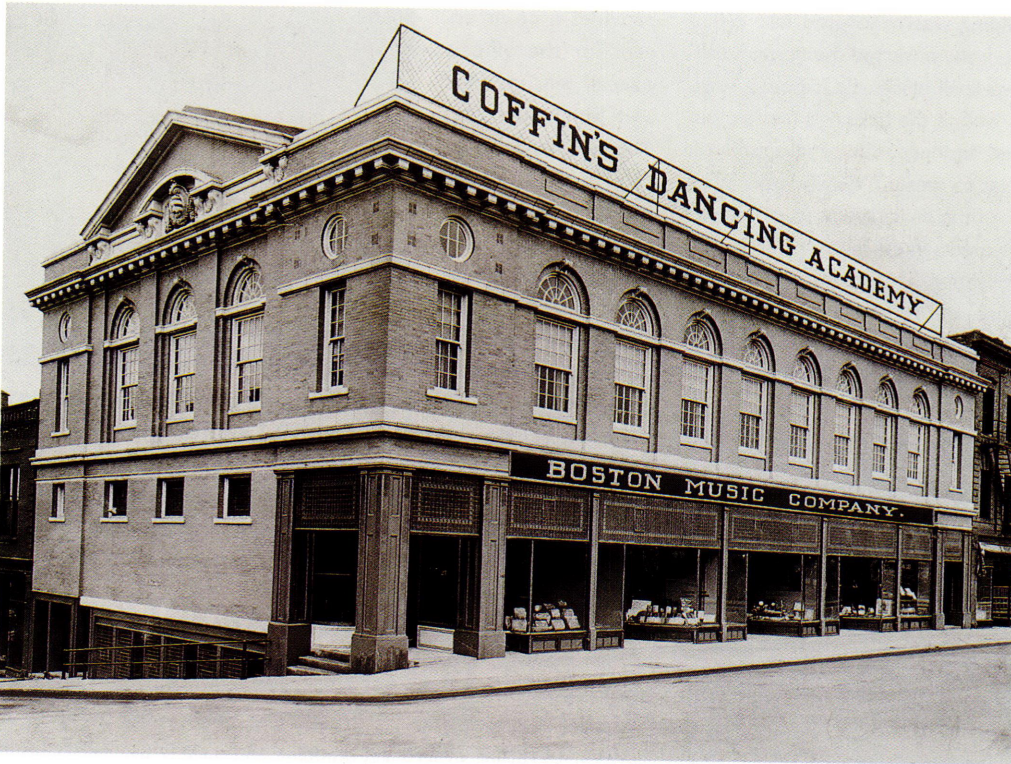
In 1911, shortly after the Spina Building was completed in downtown Duluth, the *Duluth News-Tribune* gushed that the building “is one of the handsomest structures in the city, and in its general interior arrangement, it is not surpassed by any.”

large first-floor display windows, and tall arched and distinctive port-hole windows that created a light-filled second floor.

For many years, the second floor was known as the Dreamland Ballroom. Designed for Coffin's Dancing Academy, the sumptuous space boasted furnishings “considered to surpass anything west of Chicago,” the *News-Tribune* reported. In the next 90 years, the building also housed a variety of retail stores before its glory faded.

By the 1980s, the building, with its decaying façade, wretched interiors and vacant windows, had gained considerable notoriety as the Shish-Ka-Bar. So many arrests occurred there, in fact, that the City of Duluth created an ordinance stating that after a certain number of arrests, a bar owner would get charged for police calls.





An artist's rendering illustrates the beauty of the renovated Spina Building today (opposite), while an archival photograph captures the building's earlier heyday as a center for dancing and music (left). The reception area for the firm's offices capitalizes on the building's existing structure to create an industrial-style interior (below).

The ordinance put the owner of the Shish-Ka-Bar out of business and the building went up for sale. The Duluth firm Damberg Scott Gerzina Wagner Architects, Inc., expressed interest. The firm—which was started in the 1930s in Virginia, Minnesota, and still has an office there—expanded from 21 to 37 employees in the last four years and needed a new home.

"The thing that interested us was the windows," says Randy Wagner, AIA, principal. "There are very few downtown buildings with this much frontage. And all the windows face north, which we wanted for daylighting without direct, glaring sun. The building has character. And the second-floor ballroom was pretty spacious. But when the building was first up for sale, it was in such bad shape—mostly due to water damage and overall deterioration—that we wrote it off."

The City of Duluth, smarting from public criticism over the loss of too many historic buildings, encouraged DSGW to proceed, and provided low-interest financing and grant funding through the City's Downtown Storefront Program to help offset the costs of renovation. "Every once in a while, [there is] a project which makes such a difference in the quality of the downtown environment that it has to be done," says Gary Doty, mayor of Duluth. "This is one of those projects."

In early 1999, DSGW began renovating the building. While the building isn't on any historic registers, the firm worked closely with



DONE WONG

the City and the State historical architect on how to approach various aspects of the rehab. On the exterior, the building required new windows, terra-cotta replacement, brick cleaning and repointing.

Similarly, most of the interior-design decisions were dictated by the building itself. "We started with a historic building that's really making a statement on its own," Wagner says. "We just freed up the building—uncovered it by removing ceiling tiles and plaster—to let it do the talking. And the building gave us license to have fun."



While the first level of the building was renovated into 6,000 square feet of tenant retail space, the firm converted the upstairs ballroom into its 12,000-square-foot, two-level offices. By exposing original maple ceilings and brick walls, as well as the building's mechanical-distribution systems, the firm created an inexpensive, industrial look that "most companies have to pay a lot to create," Wagner says. "The best way to emphasize the character of the building was to let the existing materials become prominent elements in the interior design."

In the reception area, industrial lighting, a corrugated-metal and flat-panel maple-plywood ceiling fixture, and curved granite reception desk contrast with the soft-yellow, textured wallcovering that demarcates the sitting area. An elevator sheathed in modulating red tile also

provides a color accent for the office's overall tan, metallic and black interior. The renovation's *tour de force* is the design studio on the building's north side. Each of the 10 custom-constructed work stations has its own floor-to-ceiling window,



DONF. WONG

with the end stations sharing a small conferencing area, as well. "The atmosphere in here is tremendous," Wagner says.

The upstairs or loft, with its exposed-wood ceiling and arcing structural supports, houses larger work stations with porthole windows, and the glass-framed, brick-walled principals' offices. At some point, Wagner says, portions of those brick walls may give way to windows with views of Lake Superior.

"Getting as many people as possible by windows," was a priority in the initial design, he adds. Everyone in the firm was involved in the design process, which "was like going back to architecture school. We had a lot of critics who are experts. But once people accepted the concept of getting everybody windows and making use of daylighting, things fell into place. Then we could refine the details as we worked with each person on their work space."

In April 2000, the firm moved into its new digs and restored to the City of Duluth an architectural treasure. "It truly was a labor of love," Wagner says of the renovation. "We've only owned this building for a year, but it already feels like home."



COURTESY DAMBERG SCOTT GERZINA WAGNER ARCHITECTS, INC.

Originally a ballroom (above), the building's second floor now houses the firm's 2-level offices (upper level, right above; lower level, opposite). The renovation's tour de force is the design studio on the north side (opposite), with floor-to-ceiling windows, soaring wood ceilings and arching trusses.

## Spina Building

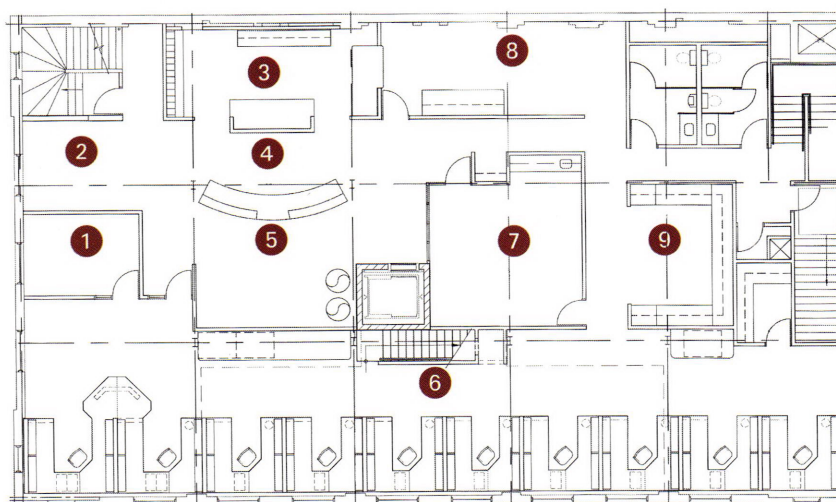
Duluth, Minnesota

Damberg Scott Gerzina Wagner Architects, Inc., Duluth

### 2nd floor architectural offices, lower level

#### Legend

- 1 Bookkeeper
- 2 Small-meeting room
- 3 Mail room
- 4 Reception
- 5 Waiting area
- 6 Design studio
- 7 Conference
- 8 Print room
- 9 Interiors room



DAMBERG SCOTT GERZINA WAGNER ARCHITECTS, INC.







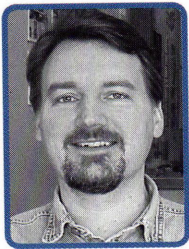
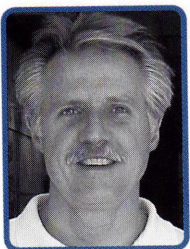


GEORGE HEINRICH

# DIVINE Intervention

A WELL-KNOWN SANCTUARY REGAINS ITS HISTORIC CHARACTER

THROUGH A RESTORATION FOCUSED ON CRAFTSMANSHIP AND DETAIL By Jan L. Senn



Project team: Michael Collins, AIA, (left) and Phil Rader, AIA.

Westminster Presbyterian Church in downtown Minneapolis. The craftsmanship and detailing evident throughout the interior restora-

tion—from the elaborate stained-glass rose window to the custom-colored buttons on the pew cushions—reflect humankind's enduring impulse to create beautiful places of worship.

tion—from the elaborate stained-glass rose window to the custom-colored buttons on the pew cushions—reflect humankind's enduring impulse to create beautiful places of worship.

The church, which has graced the corner of 12th and Nicollet since its completion in 1898, is home to a number of noteworthy social and community-outreach programs, as well as regular worship services. In recognition of its role in the growth and development of Minneapolis, the church was listed in the National Register of Historic Places during the 100th anniversary of the sanctu-





After a century of service, the historic sanctuary (above) was in dire need of restoration. The sanctuary restoration (opposite) included plasterwork, reinforcing walls, choosing and implementing a color palette, and restoring a rose window (below).

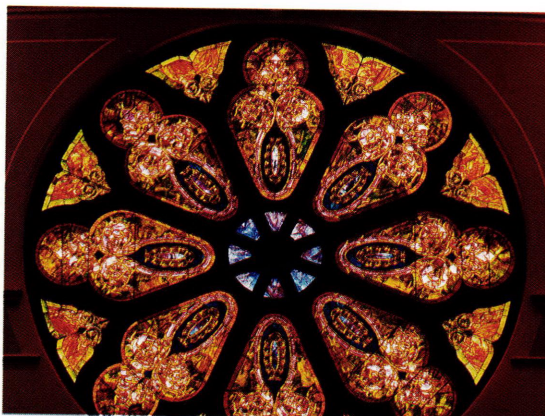
ary building. Also in 1998, Westminster's congregation initiated a \$12.5 million capital-improvement project, with the first phase being a \$3.5 million sanctuary restoration.

After a century of service, says Michael Collins, AIA, principal, Collins Hansen Architects, Minneapolis, "the sanctuary was in dire need of renovation. It wasn't dilapidated looking, but a lot of plaster had delaminated from the wood-lath system." The sanctuary's walls, built with soft, unstable Plattville limestone, had expanded due to moisture penetration so that they, quite literally, jutted out horizontally. "Fifty percent of the wall plaster and all of the ceiling plaster had to be removed and replaced," Collins explains. "That's really what drove the project."

Begun a week after Easter Sunday, 1998, the sanctuary restoration was

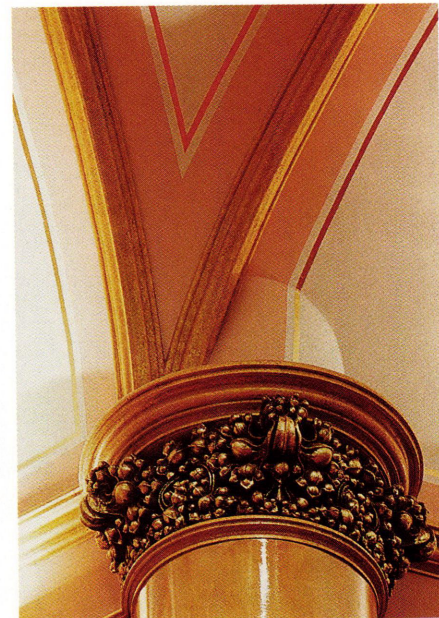
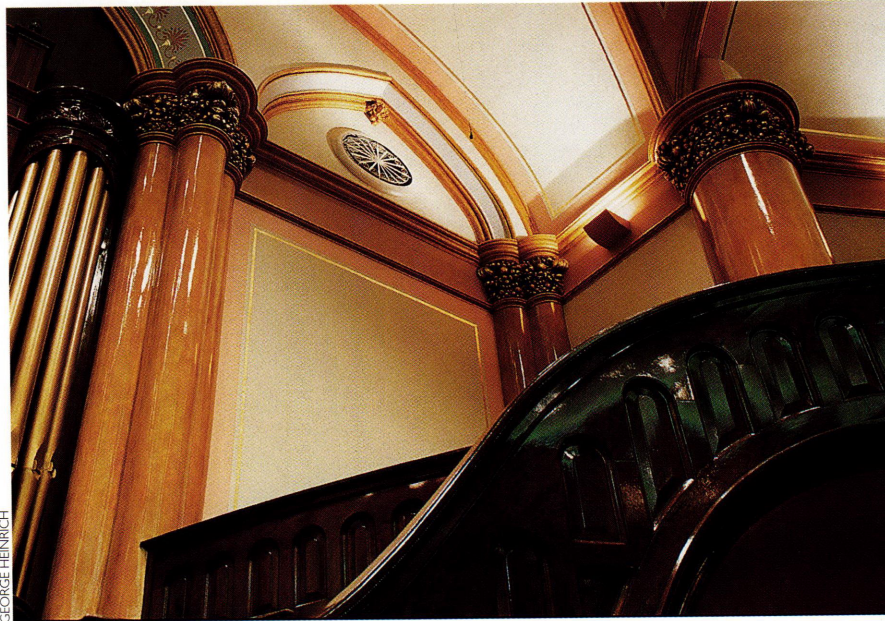
substantially completed in time for Christmas services that year. "The schedule was the biggest challenge," says Sam Cooke, the church's business administrator, who facilitated the church's involvement in the project. Adds Collins, "We had a lot of people working together to make the deadline—a design team, a construction team and a church team. Fortunately, the church committees and the Board of Trustees made very timely, sound decisions."

There were plenty of decisions to make. After the plaster was removed, a system of epoxy-held anchors was installed between an existing inner layer of brick and the stone exterior walls. Next, a color palette needed to be chosen. The existing sanctuary was painted in three shades of beige, but a black-and-white photo from 1898 showed elaborate stenciling on the



GEORGE HEINRICH





The color package for the sanctuary included a rose-colored band bordered with gold leaf on either side of plaster groins and a gold glaze on columns (above left and right). Collins redesigned the choir loft (after restoration, opposite above; before restoration, opposite below) to better connect the upper and lower areas of the sanctuary.

ceiling. Although the church wanted to respond to the historical original, they didn't feel its level of ornamentation was appropriate for today—or for their budget.

Collins called in Tony Heinsbergen, a historical-color consultant from Los Angeles who had worked on the State Theatre restoration, to develop a color package that would meet the church's requirements. "I interceded with the various committees as everybody has an opinion about color," Collins says. "That was my biggest task, other than the pure mechanics of the project."

In place of the ornate stenciling, for instance, the church chose a rose-colored painted band bordered with gold leaf on either side of the plaster groins, which were glazed with a gold finish appropriate to the period. Heinsbergen used a similar glazing process on the columns, treating them as continuous architectural elements rather than painting the upper and lower sections two different colors. With a historian's nod to the original stenciling, he created a simplified stencil pattern for the main dome.

In addition, Heinsbergen designed a custom, three-color Wilton weave carpet to replace existing carpet on the main floor and balcony. He chose a deep-rose damask for reupholstering the pew cushions, and used dark-blue accents in the carpet, upholstery trim and choir robes to balance the blue tones of stained-glass windows installed in the 1940s. "Back then they scrapped a lot of the earlier Tiffany stained-glass windows," Collins says. "They took them out because tastes changed."

During that earlier renovation, a number of bulky light fixtures also were installed, which the current team removed. An all-new

lighting scheme increases light levels and enhances the sanctuary's overall ambiance. Instead of attempting to replicate an ornate central chandelier that showed up in old photographs, the church chose cove lighting, which better illuminates the space.

Collins redesigned the choir loft to provide a better connection between the lower and upper levels of the choir, and to direct choir singing more to the congregation. On the main level of the sanctuary, the parquet floors were sanded, stained and sealed. Throughout the space, scarred cherry pews were repaired and restained, and cherry baseboards, chair rails and miscellaneous trim were selectively replaced to match the original woodwork.

After thoroughly examining the sanctuary's stained glass, architect and client decided the rose window on the Nicollet Mall side of the sanctuary—one of the few original stained-glass windows remaining—was most in need of restoration. "About 30 or 40 percent of the glass had been replaced in the last century, and there had been some bad matches," Collins says. The window's glass panels were disassembled, inappropriate glass was replaced and custom-fabricated glass that reproduces the original was installed.

The result is a cohesive restoration that elevates the various elements of the sanctuary into a divine whole. "The goal wasn't to replicate a certain period of the church's history," Collins says, "but to restore the sanctuary's historic character."

**Westminster Presbyterian Church Sanctuary**  
**Minneapolis, Minnesota**  
**Collins Hansen Architects, Minneapolis**



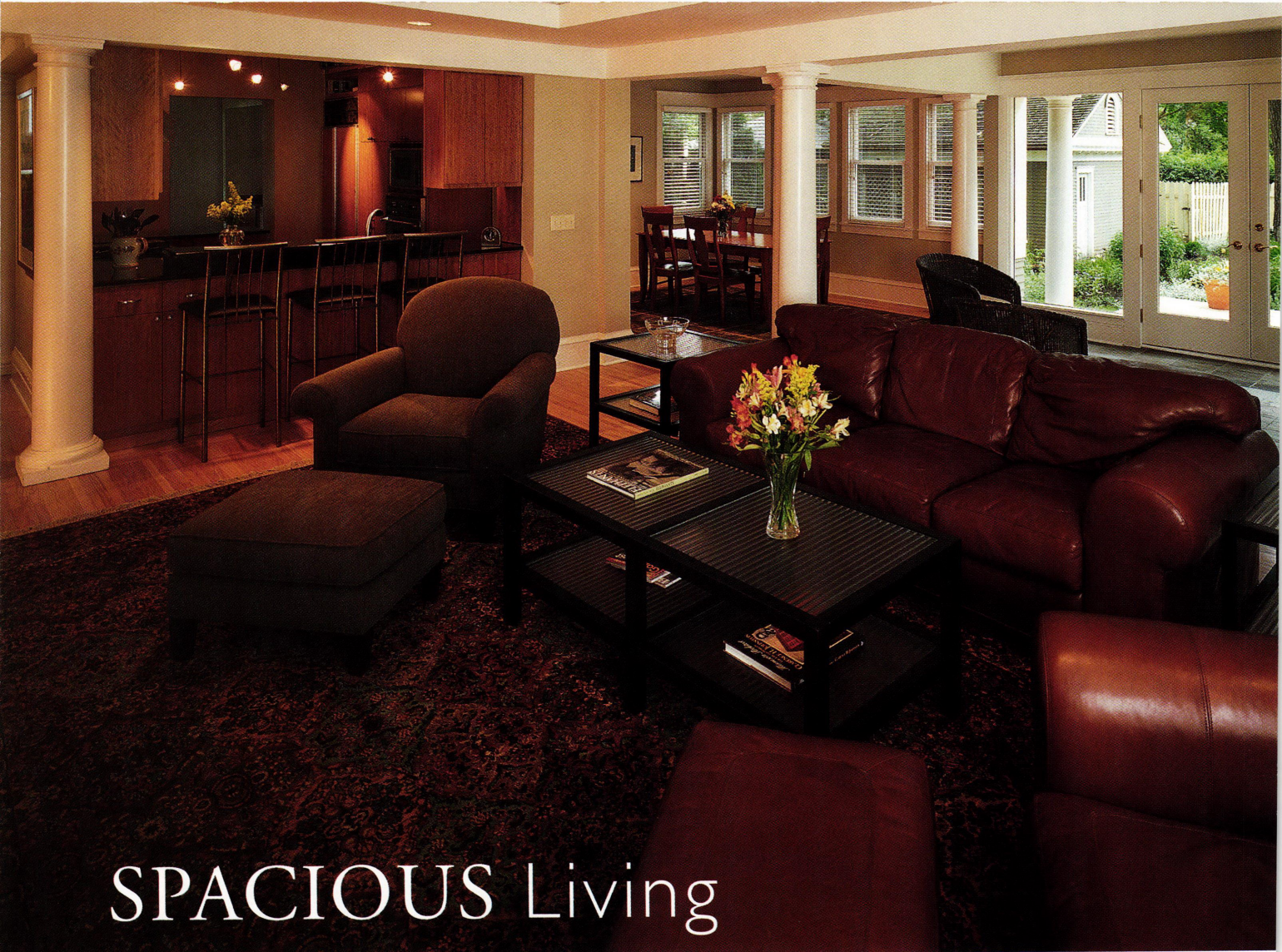


GEORGE HEINRICH



COURTESY WESTMINSTER PRESBYTERIAN CHURCH

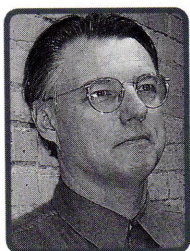




STEVEN BERGERSON

# SPACIOUS Living

AN ARCHITECT REVIVES HIS TRADITIONAL HOME BY INFUSING AN OPEN, CONTEMPORARY PLAN WITH CLASSICAL DETAILS By Constance Gray



Jack Boarman, AIA.

Seven years ago, a “For Sale” sign in front of a 1908, Greek-Revival-style house caught Jack Boarman’s eye. The architect wasted little time making an offer; not because of his passion for Victorian architecture, but because the house sits on a lovely double lot in a Minneapolis neighborhood he had admired for years.

Originally a summer home built near the shores of Lake Harriet, the house was a mere 1,600 square feet in size. An enclosed ’40s-style porch had been added onto the front. Otherwise, the house had, after nearly 100 years of use, retained its original character, design and charm.

There was one significant problem. The house was too small to accommodate the Boarmans’ contemporary lifestyle and the functional needs of a family with two young children. There were no bathrooms or closets on the first floor. The small kitchen was closed off from the rest of the house (during the era in which the house

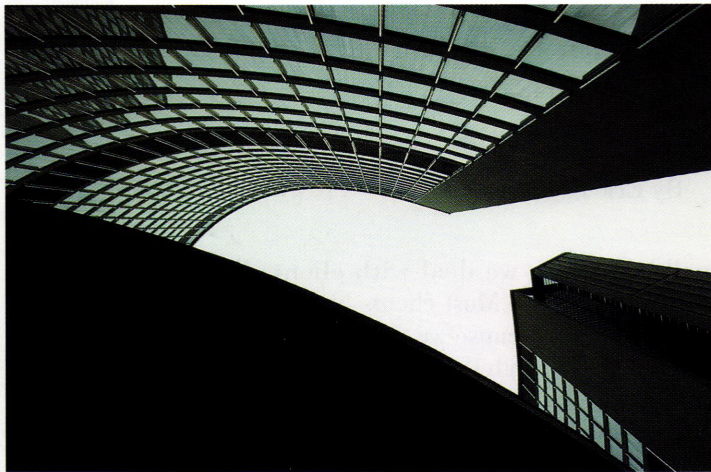
was built, the kitchen was the domain of servants rather than owners). The third-floor attic was originally a maid’s quarters. A back staircase had been used by the butler.

The architect’s first thought was to build a big, contemporary box next to the existing home and connect the two buildings with a glass link. When doing house remodels or expansions, says Boarman, AIA, principal, Boarman Kroos Pfister Vogel & Associates, Minneapolis, the philosophical question is always, “Do you use the same vernacular, albeit somewhat reinterpreted? Or do you maintain a contrasting contemporary vernacular?”

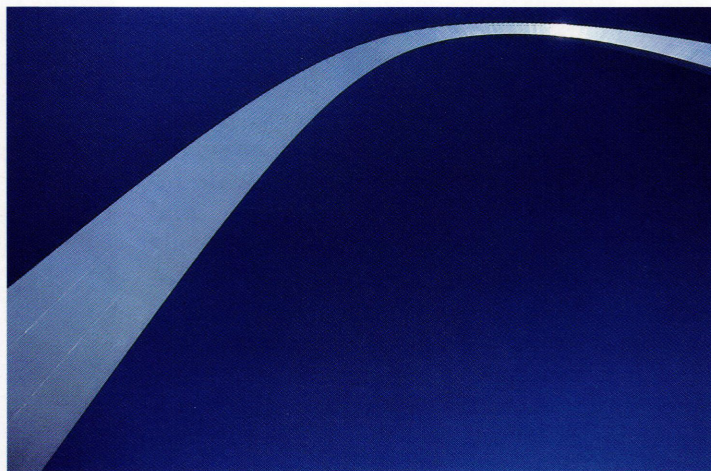
The more he pondered the box scheme, the less he liked it. Though it would have given his family plenty of room, he knew the finished house would look like a clumsy attempt to connect the 20th century to the 21st century. That option wouldn’t have fit into the neighborhood and the design would actually have hurt the value of the house.

“So instead of going with the box, I decided to reinterpret the existing house,” Boarman says. Remodeling began in 1998 and included





TORONTO CITY HALL



ST. LOUIS "GATEWAY ARCH"



FEDERAL RESERVE BANK BUILDING



# Visible design

After 15 years of growth, RSP Architects eyes the future with a higher profile

By Eric Kudalis

RSP Architects is a bit of a well-kept secret in the Twin Cities. The architectural firm has been around since 1978 and has grown to nearly 100 people with \$1.75 billion in completed projects. The firm's work is diverse, ranging from retail to military, high-technology, medical, educational, corporate and interiors, among other specialties.

Yet RSP lacks a signature style

—a particular look to its architecture—that says RSP. That, of course, is the secret to its success. RSP is able to adapt to many different building types. With a recession still breathing down the building industry's neck, diversity is the path to solvency. Of course, that chameleon adaptability is also the reason for the firm's quiet public image.

"Our greatest strength is also our greatest internal challenge," says Michael Plautz, a founding principal. "It is difficult to form a composite image of RSP, and I don't think there's another firm in town quite like us."

RSP has many projects churning at once, but few of those high-profile ones that snag public attention—buildings like an art museum or downtown high-rise.

"What's missing is a steady diet of unique, one-of-a-kind projects," says Plautz, who wants to target those missing links to round out the firm's design portfolio.

Alexander Ritter, another founding principal, says client relations is the firm's strong point.

"One of the underlying issues is

how we deal with clients," Ritter says. "Most clients like working with us because we make their lives easier through the services we deliver."

Apparently Ritter is right. Clients do admire RSP. Nearly 75 percent of the firm's work is repeat business.

"We try to keep a clear sense of value on service and quality of design being offered," says David Norback, principal covering corporate interiors and

education. "Successful design should embody and reflect the client's mission and vision. Every client on every project is different. You have to be adaptable."

Adaptability has kept such clients as IDS, Target Stores, Montgomery Ward, the University of Minnesota and others coming back for more.

So how does RSP please clients? First by developing specific market sectors. Each market sector is led by one or two principals. The principal develops an experienced core team of architects to work within that sector.

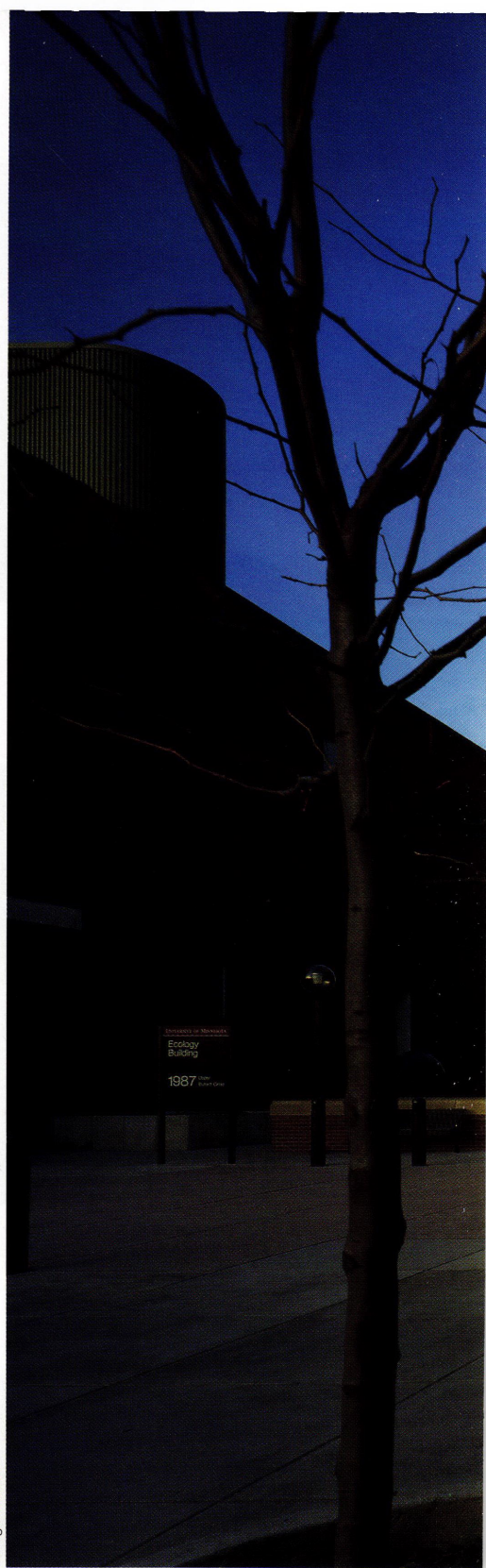
"Most clients don't want you to learn on them—they want you to bring a certain level of experience," Ritter says. "Firms today comprise a series of specialists within a large firm—while 15 years ago large firms were more generalists."

Indeed, RSP functions more as several small firms under a large-firm umbrella. That's not the way it started 15 years ago.

RSP began in the late 1970s with the starry-eyed idealism that propels many architects to break out on their own. Founders Michael Plautz,



Don F. Wong



George Heinrich

Alexander Ritter and Don Suppes wanted the intimate, hands-on approach to architecture that seemed possible only in a small-firm environment. They wanted to be involved in a building's design solution from beginning to end, and still have time to pursue other creative interests. All





*RSP Architects' principals are (opposite left to right) Alexander Ritter, Jim Fitzhugh, Dick Daniels, Michael Plautz, Robert Lucius, David Norback and Terry Wobken. Recently completed work includes the Ecology Building (above) at the University of Minnesota, St. Paul Campus.*





A major client since the firm's formation is Target Stores. The stores often reflect regional architectural character and climate, as seen in outlets in Scottsdale, Ariz., (top); and Rancho Cucamonga, Calif., (above). Target Greatland (right) in Plymouth, Minn., is a prototype Greatland store, which offers expanded selling space. Other work includes the Anne Sullivan Communication Center (opposite top) for the Minneapolis Public Schools, and the Flight Simulator Building (opposite bottom) for the Minnesota Air National Guard.



three had experience working at large firms. Plautz and Ritter teamed up first, with Plautz strong in design and Ritter in marketing. Suppes soon joined to complement the others' strengths with his technical background.

"We've always been willing to grow into an opportunity," Ritter says.

Plautz, however, says growth was not necessarily his initial concept. "My views were to stay small, Sandy's [Ritter] were to go with the flow and grow. I have a natural resistance to largeness for its own sake."

But growth seemed inevitable from the start, especially with Plautz's Target Stores connection that has provided a steady flow of work ever since.

Says Plautz, "Target is what started our firm, and the spin-off opportunities that happened swept us into our size."

The firm occupied a couple of different Minneapolis venues before settling into its current home on First Avenue in Minneapolis's warehouse district. Plautz, Ritter and Suppes were something of pioneers when they bought the 3-story brick building in 1981. The district was just beginning to be redeveloped. They figured they could rent out most of the building once they renovated it. Of course, RSP is the sole tenant now, occupying all levels plus a mezzanine.

From the start, the founding principals created a working environment that encourages leadership and professional growth. Even when Suppes left five years ago, there was never a battle for power. The name, in fact, was changed from Ritter Suppes Plautz in 1988 to RSP Architects to give the firm a lasting identity beyond its founders.





Philip Prowse

"Michael and I want to set up a practice that will have an ongoing life," Ritter says. "It's an advantage to build on other people's strengths, not just a few personalities."

Seven principals comprise RSP today.

Dick Daniels oversees the Target Stores program, while Robert Lucius rounds out the retail end with such clients as The Musicland Group, Sears Roebuck & Co., and Montgomery Ward. David Norback covers corporate architectural interiors and elementary and secondary education with such clients as Deluxe Corporation, IDS, Piper Jaffray, Inc., and the Minneapolis Public Schools. On the high-technology side of design is Terry Wobken working with Cardiac Pacemakers, Inc., INCSTAR, and Medical Graphics Corporation, among others. And Jim Fitzhugh directs much of the public-sector work, including the U.S. Army Corps of Engineers, U.S. Postal Service and Air National Guard.

Ritter conducts the marketing strategy, and Plautz serves as

design principal, guiding overall design.

If the two founders have created an environment that allows the other principals to excel, the principals in turn have allowed other architects and designers to assume leadership roles.

"We do a lot of [coaching] here to help train architects," Daniels says. "When we hire architects we try to expose them to a variety of situations and move people into responsible roles."

Part of that responsibility is sharing in the firm's good fortune. By adding an Employee Stock Owner-



George Heinrich





ship Plan (ESOP) that owns half the company's stock, the founding principals have made every employee a stockholder—and what's good for the whole company is good for the individual.

Individual strengths, indeed, fuel RSP. As building programs become more complex and stretch the capabilities of single firms, architectural offices find themselves coupling their individual qualities with outside experts. RSP, which has no engineering department, historically has relied on collaboration. Setter, Leach & Lindstrom of Minneapolis is a 13-year teammate on Target projects, with SL&L handling engineering, and

RSP architectural design. Recently, RSP joined Henningson, Durham & Richardson, Inc., of Omaha, Neb., as a midwest affiliate to pursue medical work in the region.

"It's a buyer's market, and the competition is fierce," Plautz says. "Collaboration gives you an edge by

teaming with a firm that complements or reinforces your experience."

While collaboration continues to grow in importance, Plautz and Ritter see other pending needs within the profession and firm.

"I think we haven't done enough as a profession to educate the public about what architects do," Ritter says. "It's more than façades. A building's mechanical systems and operations all are influenced by an architect. Such factors as sustainable architecture and 'healthy buildings' are becoming major issues today. The downsizing of corporate America is providing opportunities for architects because we can offer a bigger service role. If we want to have a major public role, architects have to be advocates of good design and value. We need to educate people."

Plautz sees more of a need for architects to get involved in the front-end of design, during the programming stages before a project's scope becomes irreversible.

"We as a profession are not as effective in improving the built environment because we come in late in the planning process," Plautz says.

As for RSP, Plautz sees room for improvement.

"We've concentrated up to this point on building the business end of things," Plautz says. "I think it's a perfect time for me to push design and visibility. This means pursuing certain high-profile commissions that we might not have gone after before. Also we can select one or two competitions that pursue 'visionary design.'"

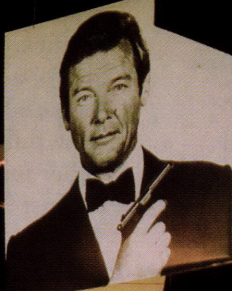
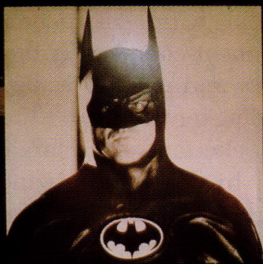
For Plautz and Ritter, the primary firm goals remain service and client satisfaction, and the professional opportunities continue to challenge them.

Says Plautz, "I still find architecture an exciting sandbox."

Interior work is seen in a corporate office for Investment Advisers, Inc. (above). Other corporate work is the Oak Ridge Conference Center (right) for IDS Financial Services. A rapidly expanding retail client is the Media Play Store (opposite) for the Musicland Group.







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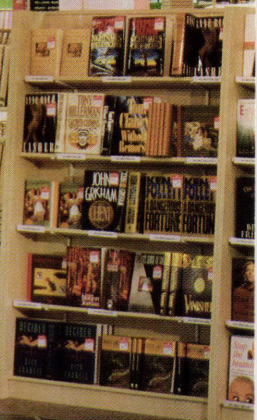
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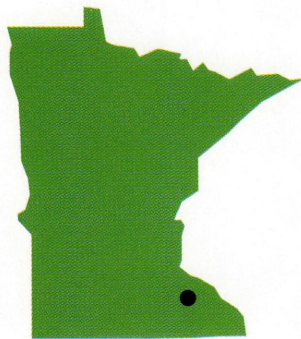




# Minnesota travelogue: Rochester

America's "best place to live" is riding a crest  
of development and growth

By Bette Hammel



**T**he road to Rochester is well worth traveling, not only for a health check at the Mayo Clinic, but to see how architecture again is reshaping the face of this unique metropolis set amidst southern Minnesota's serene countryside.

As Highway 52 approaches town, the scene abruptly changes from bucolic to urban. A skyline bursts into view, complete with high-rise towers, cupolas, hotels, industry, shopping malls, skyways and construction cranes. If only the Mayo brothers could see their city now—a city bustling with construction equipment erecting a new government complex on the Zumbro River, a new public library and parking ramp, skyways and another major building for the Mayo Clinic.

Just last fall Rochester was declared "the best place to live in America" by *Money* magazine's annual survey based on several leading factors: clean air, healthy economy, low crime rate, superior medical care and affordable housing. The survey doesn't mention how Rochester has helped attract so many families with its modern schools, shops, theaters and restaurants. Civic leaders and planners have had a prominent role in making this city of approximately 74,000 the cosmopolitan center it is today.

*Rochester has a rich heritage of historic architecture. One of the city's landmarks is Mayowood (right). Listed on the National Register of Historic Places, the mansion was completed in 1911 for Dr. Charles H. Mayo. Much of the house, which overlooks the Zumbro River Valley, was designed by Dr. Mayo himself and features stone, reinforced concrete and tile.*



Courtesy Mayo Clinic Archives



Driving the area's economic engine is Mayo, whose 100-year growth has lead to a steady stream of jobs. The Mayo Clinic became such a huge success that Rochester's fame spread worldwide as the home of this renowned medical center.

"We need to keep an environment that's attractive both for Mayo and the people it brings in because there are a lot of other attractive health centers around the country," says Douglas Knott, city administrator for the development district.

Dr. William Worrall Mayo came to Rochester in 1863 to examine men being inducted into the army

during the Civil War. He finally set up private practice and was joined by his two sons, William J. and Charles H., in the early 1880s.

With the fund-raising help of the nuns of St. Francis, the Mayo brothers established Saint Marys Hospital in 1889. As the Mayo brothers' practice grew, they added other doctors and

worked together as a group sharing their specialized knowledge. This teamwork was a unique concept in medical practice then.

By the early 1900s, the practice became known as the Mayo Clinic. Today the clinic and its two hospitals, Saint Marys and Rochester Methodist, make up the Mayo Medical Center, the world's largest private medical center. Mayo's major facilities in downtown Rochester now spread over a 7-block area connected by a pedestrian subway system.

Over the years, many architects have worked for Mayo, starting with Thomas Farr Ellerbe in 1914, when he and his then-small firm designed the original Mayo Clinic building, a small red-brick structure that the doctors soon outgrew. By 1927, Ellerbe had designed the first major diagnostic center, the Plummer Building, a 15-story neo-Gothic sandstone building topped with an intricately decorated belfry. Ellerbe's firm also designed many other Rochester build-

*Other historic Rochester sites are two early designs by Thomas Farr Ellerbe: the Dr. Henry Plummer residence of 1924 (top); and Mayo Clinic Building of 1914 (below).*



Courtesy Ellerbe Becket



Courtesy Mayo Clinic Archives



ings, including the airport, Rochester Methodist Hospital and the elaborately decorated Chateau Theater.

Ellerbe's best-known work from the '50s is the Mayo Diagnostic Building, an International-style building with an elegant gray-marble façade marked by a graceful bronze sculpture, "Man and Freedom," above the entrance. Ellerbe Becket continues to design for Mayo in Rochester and at satellite campuses in Scottsdale, Ariz., and Jacksonville, Fla.

Today the big news in Rochester is Mayo's plans to construct the Damon Building, designed by the joint-venture team of Cesar Pelli & Associates of New Haven, Conn., and HKS of Dallas as associate architects.

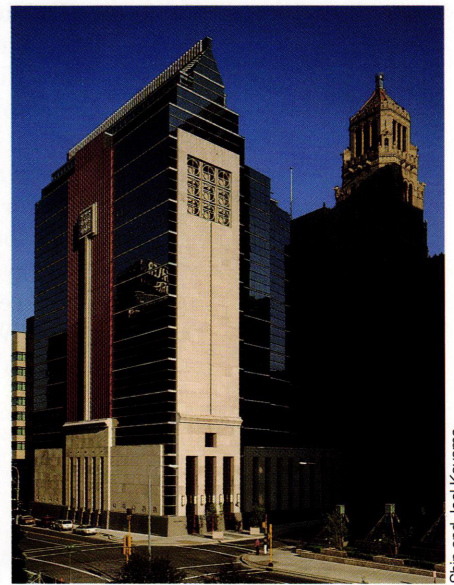
Robert Fontaine, head of planning and programming for Mayo, explains the need for such a facility:

"The Mayo Building was designed for clinical space use, and over the years space limitations required many of the procedure and testing functions to be decentralized in other buildings. The Damon Building, to be connected on multiple floors, will allow consolidation of our procedure areas, thereby providing greater efficiency of clinic, staff and equipment."

Indeed, marrying such a massive new structure with the old will be a significant design challenge. The first phase will be 10 stories, with 10 more floors in a future phase. Completion is expected

in four or five years at an estimated cost of \$132 million. (At press time, the project has been put on hold.)

Just five years ago, Mayo completed construction of the Harold W. Siebens Building for medical education and communications next to the Plummer Building. The modernist high rise of steel and glass, designed by Hammel Green and Abrahamson of Minneapolis, reflects the Plummer's intricate ornamentation in its gray-glass cur-

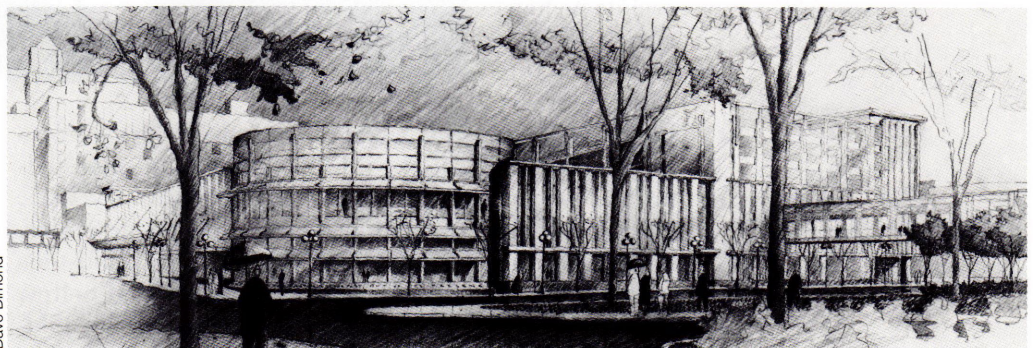


Shin and Joel Koyama



Rochester Convention & Visitors Bureau

The 13-story H.W. Siebens Education Building (top), designed by Hammel Green and Abrahamson in 1988, reflects the ornate detailing of the historic Plummer Building next door. The Mayo Civic Center (above) features commemorative statues of Drs. William and Charles Mayo. Construction is slated for the new Rochester Public Library (right), designed by The Leonard Parker Associates of Minneapolis with associated architects Yaggy Colby Associates of Rochester.



Dave Dimond



tain wall and similar sandstone at the base. Underneath the Siebens' tower at concourse level is a 3-story light-filled atrium and patients' lounge.

With all this growth in Rochester and Olmsted County, the need for public buildings also has grown. City and county government leaders struggled for space in their outmoded building. After much debate, they arrived at a consensus—to consolidate government services in one large complex.

The site was another problem. But thanks to plans completed in 1988 by the U.S. Army Corps of Engineers and the city for a flood-control project on the Zumbro

River bend, the perfect site became available.

Rochester's new Government Center was dedicated in June 1993. It houses Olmsted County offices, six courtrooms, a 100-bed direct-supervision jail, law-enforcement center and a shared county-board/city-council meeting room. A new city hall will be added next year.

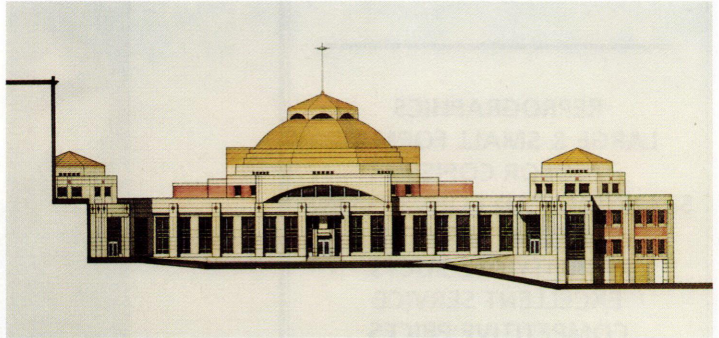
The county's new 6-story structure of warm red brick and mellow beige cast stone, designed by KKE (Korsunsky Krank Erickson) of Minneapolis, presents a stately civic presence on the river.

According to Ron Erickson, principal, the architects planned the \$23.4 million complex to look historic with its heavy cornice and 2-story classical loggia across the front. A rotunda serves as shared space between the county-board and city-council areas.

Rochester's new \$10.8 million city hall is a project of two Minneapolis firms—Lindberg Pierce Architects in association with Bentz/Thompson/Rietow. The building will be compatible with the courthouse as it connects with the rotunda.

"We wanted it to fit with the county building yet give the city a presence," says Douglas Knott.

The same exterior materials will be used: brick and cast stone with copper cladding on the roof. Milo Thompson of Bentz/Thompson/Rietow calls it "a modern building based on classical forms."



Courtesy Lindberg Pierce



Shin and Joel Koyama

The forthcoming Rochester City Hall (top), designed by the Twin Cities firms of Lindberg Pierce Architects in association with Bentz/Thompson/Rietow, will link up with the recently completed Olmsted County Government Center (above), designed by KKE Architects of Minneapolis.

*Continued on page 55*





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# DIRECTORY OF CONSULTING ENGINEERING FIRMS

AM has published directories of architectural and landscape architectural firms for some time. With this issue we present our third directory of those Minnesota firms which provide consultative engineering services. Principals of these firms are members of the Consulting Engineers Council of Minnesota or of AIA Minnesota.

Engineers provide those critical design skills which enable our entire built environment to be structurally safe, comfortably warm and well lit. They also design our highways and bridges, water treatment facilities and power generation plants.

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Peter A. Rand, FAIA  
Publisher

## LEGEND

PE	Professional Engineer
AIA	American Institute of Architects
FAIA	Fellow, American Institute of Architects
ASLA	American Society of Landscape Architects
FASLA	Fellow, American Society of Landscape Architects
RLS	Registered Land Surveyor

## ARMSTRONG, TORSETH, SKOLD AND RYDEEN, INC.

4901 Olson Memorial Highway  
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Tel: 612/545-3731  
Fax: 612/525-3289  
Established 1944

James E. Rydeen	AIA
Donald L. Yungner	PE
James N. Riess	PE
Robert A. Martini	PE
Terry L. Stofferahn	PE

Firm Personnel by Discipline	
Mechanical Engineers	14
Electrical Engineers	9
Architects	46
Other Professional/Technical	11
Administrative	10
TOTAL	90

ATS&R Expertise: Quality control/coordination during design, construction, post-occupancy; design of HVAC, plumbing, Direct Digital Control Systems; design of electrical systems including computer facilities, communications; energy conservation including active/passive solar, heat exchange systems, geo-thermal heat pumps, variable air volume, earth berming, ice storage, natural daylighting, energy management systems, energy efficient lighting, heat pumps.

Champlin Park High School, Brooklyn Park, MN; Stillwater Area High School, Stillwater, MN; Farmington Middle School, Farmington, MN; Maple Grove Junior High School, Maple Grove, MN; Calvary Lutheran Church, Golden Valley, MN

## BKBM ENGINEERS, INC.

219 North 2nd Street, #200  
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Tel: 612/333-7101  
Fax: 612/342-9482  
Established 1967

Harold P. Bakke	PE
Charles L. Ballou	PE
Thomas J. Downs	PE

Personnel by Discipline	
Civil Engineers	3
Structural Engineers	15
Mechanical Engineers	5
Electrical Engineers	3
Other Professional/Technical	11
Administrative	5
TOTAL	42

Civil, electrical, mechanical and structural consulting services for buildings and bridges. Design of heating, ventilating, air conditioning, electrical power distribution, lighting systems, and energy management studies for industrial, commercial and institutional facilities. Structural design and investigations for buildings, bridges, heavy and special structure design together with field surveying including construction management service. Historic building preservation. Evaluation studies. Railroad engineering, bridges-track-facilities.

Lakeville High School, Lakeville, MN; Minnesota Judicial Center, St. Paul, MN; John & Sage Cowles Conservatory & Sculpture Garden, Minneapolis, MN; City/County Government Center, Rochester, MN; First Street Parking Ramp & Skyway, Rochester, MN.

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Fax: 612/636-1311  
Established 1956

Otto G. Bonestroo	PE
Marvin L. Sorvala	PE
Joseph C. Anderlik	PE
Glenn R. Cook	PE
Robert G. Schunicht	PE

Firm Personnel by Discipline	
Civil Engineers	34
Structural Engineers	6
Electrical Engineers	2
Other Engineers	10
Architects	2
Other Professional/Technical	54
Administrative	15
TOTAL	123

Bonestroo specializes in structural engineering, site engineering, traffic engineering and transportation planning; environmental assessments; wastewater collection and treatment; water supply, distribution and treatment; stormwater quantity and quality management; buildings and recreational projects. Bonestroo provides services as a consultant in both design/build and design/bid situations; feasibility studies, design and construction engineering, and project surveying.

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Dr. David Braslau	PE
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Firm Personnel by Discipline	
Acoustical Engineers	1
Other Professional/Technical	1
Administrative	1
TOTAL	3

Architectural and performance space acoustics, building and partition noise isolation, environmental noise control, exterior facade attenuation for aircraft and other sources, sound system design, industrial noise control, acoustic and noise measurements, control of vibration, blasting and small arms ranges, land use compatibility, environmental assessments, impact statements and indirect source permits.

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Cameron G. Kruse	PE

Firm Personnel by Discipline	
Civil Engineers	56
Electrical Engineers	1
Other Engineers	17
Architects	1
Other Professional/Technical	324
Administrative	124
TOTAL	523

Braun Intertec is an engineering and environmental consulting and testing company providing services to public and private clients from 23 office locations in six states. Services include geotechnical materials and environmental engineering, infrastructure and pavement management; site assessments, natural resource management; lead-based paint consulting; and laboratory analysis.

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Firm Personnel by Discipline	
Civil Engineers	3
Structural Engineers	8
Other Professional/Technical	12.5
Administrative	3.5
TOTAL	27

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Firm Personnel by Discipline	
Civil Engineers	7
Land Surveyors	15
Other Professional/Technical	27
Administrative	4
TOTAL	53

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Firm Personnel by Discipline	
Structural Engineers	3
Other Professional/Technical	2
Administrative	1
TOTAL	6

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Firm Personnel by Discipline	
Mechanical Engineers	5
Electrical Engineers	7
Other Professional/Technical	8
Administrative	2
TOTAL	22

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Firm Personnel by Discipline	
Structural Engineers	10
Mechanical Engineers	31
Electrical Engineers	24
Other Professional/Technical	46
Administrative	21
TOTAL	132

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Firm Personnel by Discipline	
Mechanical Engineers	3
Electrical Engineers	2
Other Professional/Technical	3
<b>TOTAL</b>	<b>8</b>

Preparation of mechanical and electrical facility study reports, energy analyses, plans and specifications for building construction and construction observations. Mechanical services include plumbing, fire protection, heating, air conditioning and temperature controls. Electrical services include lighting, power, communication and controls.

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Firm Personnel by Discipline	
Civil Engineers	3
Other Professional/Technical	1
Administrative	2
<b>TOTAL</b>	<b>6</b>

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Firm Personnel by Discipline	
Structural Engineers	1
Other Professional/Technical	.5
<b>TOTAL</b>	<b>1.5</b>

Structural engineering of commercial, industrial, residential and curtainwall systems. Complete design and analysis of contract documents for building systems. Facility engineering for mono rail and crane rail systems. Non-destructive inspections of all structures. Heavy equipment foundation engineering. Explosive room and venting engineering. Structural design for products. Structural design of amusement rides.

First Bank Place, Minneapolis, MN; West PAC Industries, New Hope, MN; Harding High School, St. Paul, MN; Humboldt High School, St. Paul, MN; Group Health Incorporated, Maplewood, MN.

# ■ **ENVIRONMENTAL SERVICES, INC.**

7831 Glenroy Road, Ste. 340  
Minneapolis, MN 55439  
Tel: 612/831-4646  
Fax: 612/831-6897  
Established 1970

David L. Pederson	PE
R. Barry Whiteaker	PE

Firm Personnel by Discipline	
Structural Engineers	3
Other Professional/Technical	1
Administrative	1
<b>TOTAL</b>	<b>5</b>

Structural Engineering: finite element stress analysis of buildings, bridges, tanks, machinery and quipment. Vibration Engineering: vibration control and isolation design of buildings, foundations and equipment.

Electrical Engineering/Computer Science Building, University of Minnesota, Minneapolis, MN; Minnesota History Center, St. Paul, MN; Firing Impulse Simulator, Aberdeen Proving Grounds, MD; Hoffman LaRoche Multidisciplinary Science Building, Nutley, NJ; Ochsner Medical Research Building, New Orleans, LA.

# ■ **ERICKSEN ELLISON and Associates Inc.**

1455 Energy Park Drive  
St. Paul, MN 55108  
Tel: 612/641-0311  
Fax: 612/641-0029  
Established 1953

Bruce K. Johnson	PE
William F. Thiesse	PE
Richard A. Hoag	

Firm Personnel by Discipline	
Mechanical Engineers	6
Electrical Engineers	2
Other Professional/Technical	23
Administrative	4
<b>TOTAL</b>	<b>35</b>

EEA specializes in mechanical and electrical design including data and voice communications systems design for a variety of building types including public, institutional, educational, industrial, health care, office and commercial buildings. EEA has significant experience in design of libraries, schools, university facilities, data processing centers, manufacturing facilities for high-tech companies, clean rooms, aircraft engine test facilities and airport facilities including terminals, hangars and airfield lighting and navigational aids.

Minnesota Judicial Center, St. Paul, MN; U. S. Embassy, Santiago, Chile; Minnesota World Trade Center, St. Paul, MN; Weisman Art and Teaching Museum, University of Minnesota, Minneapolis, MN; Mounds Park Magnet School, St. Paul, MN.

# ■ **ERICKSEN, ROED AND ASSOCIATES, INC.**

300 First Avenue North, Ste. 420  
Minneapolis, MN 55401  
Tel: 612/342-9210  
Fax: 612/342-9214  
Established 1985

Alfred G. "Bud" Erickson	PE
Thomas E. Amundson	
James D. Roed	PE
Robert A. Curtis	PE

Firm Personnel by Discipline	
Structural Engineers	11
Other Professional/Technical	10
Administrative	3
<b>TOTAL</b>	<b>24</b>

Professional Structural Engineering services from planning through construction for corporate, commercial, educational, health care, industrial, sports facilities, parking ramps, aircraft engine test facilities, and restoration engineering. We provide construction documents, specifications, construction observation, existing building analysis reports and forensic engineering.

Target Center, Minneapolis, MN; University of Minnesota Basic Sciences, Minneapolis, MN; North Memorial Hospital Expansion, Minneapolis, MN; IDS Operations Center, Minneapolis, MN; AT&T Office Tower, Minneapolis, MN.



## FOSS ASSOCIATES

810 4th Avenue South  
PO Box 306  
Moorhead, MN 56561  
Tel: 218/236-1202  
Fax: 218/236-4945  
Established 1898

Bill Cowman	AIA
Willis Stelter	AIA
Paul Jacobson	PE
Charles Zeltinger	RLS

Firm Personnel by Discipline	
Civil Engineers	1.5
Structural Engineers	1
Land Surveyor	1
Architects	7
Other Professional/Technical	4
Administrative	1.5
TOTAL	16

Structural and civil engineering, architectural and surveying firm with full design and construction observation services for commercial, educational, recreational, institutional, research, health care and governmental agency clients, including feasibility studies, programming, master planning, plus existing building structural deficiency surveys, and specialty of surveying existing buildings for FEMA emergency shelter capabilities.

Discovery Jr. High School, Fargo, ND (Associated with HGA); ISD 152 School Building Program (1993), Moorhead, MN; Emergency/Admitting Additions, Douglas County Hospital, Alexandria, MN; Renovate Wards/1st and 2nd Floor/Building G #51, Dept. of Veteran Affairs Medical Center, St. Cloud, MN; Verndale School Building Program, Verndale, MN.

## FOSTER, JACOBS & JOHNSON, INC.

345 Canal Park Drive, Suite 200  
Duluth, MN 55802  
Tel: 218/722-3060  
Fax: 218/722-1931  
Established 1922

James R. Johnson	PE
Charles F. Jacobs	PE

Firm Personnel by Discipline	
Mechanical Engineers	2
Electrical Engineers	2
Other Professional/Technical	3
Administrative	1.5
TOTAL	8.5

Mechanical and Electrical engineering services for all building types: Design of power, lighting, security and communication systems. Significant experience in design of energy conservative systems in new construction and retro-fit. Including energy management systems, daylighting and energy efficient lighting.

Duluth Entertainment and Convention Center, Duluth, MN; Aircraft Fire Fighting Training Facility, Duluth, MN; Natural Resources Research Institute, Duluth, MN; Douglas County Courthouse Renovation, Superior, WI; Food Service Renovation, Federal Correctional Institution, Sandstone, MN.

## GAUSMAN & MOORE ASSOCIATES, INC.

1700 West Highway 36, Suite 700  
Roseville, MN 55113  
Tel: 612/639-9606  
Fax: 612/639-9618  
Established 1935

James W. Giefer	PE
James A. Keller	PE
D. Lane Hersey	PE
Adrian P. H. Keller	PE
Robert B. Full	PE

Firm Personnel by Discipline	
Mechanical Engineers	7
Electrical Engineers	5
Other Professional/Technical	35
Administrative	8
TOTAL	55

Services offered: Mechanical and electrical engineering, including design of HVAC, plumbing, fire protection, power distribution, security and audio/visual systems. Also specialty lighting design, computer network/voice network design, energy conservation, design/funding studies.

Timberwolves Target Center Arena, Minneapolis, MN; Eden Prairie Public Schools, Eden Prairie, MN; University of Minnesota Cancer Center, Minneapolis, MN; ShopKo Stores (several states); St. Croix Valley Hospital, St. Croix Falls, WI.

## HALLBERG ASSOCIATES, INC.

2207 Third Street  
White Bear Lake, MN 55110  
Tel: 612/429-5655  
Fax: 612/429-6215  
Established 1984

Joe Hallberg	PE
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Firm Personnel by Discipline	
Mechanical Engineers	5
Other Professional/Technical	8
Administrative	2
TOTAL	15

Mechanical System Design and Energy Conservation Services for schools, universities, churches, and office buildings.

Alexandria Junior High School, Alexandria, MN; St. Michael/Albertville Senior High School, St. Michael, MN; Burnside Elementary School, Red Wing, MN; Osakis Middle School, Osakis, MN; University of St. Thomas Central Heating Plant Renovations, St. Paul, MN.

## HAMMEL GREEN AND ABRAHAMSON, INC. (HGA)

1201 Harmon Place  
Minneapolis, MN 55403-1985  
Tel: 612/332-3944  
Fax: 612/332-9013  
Established 1953

Harry R. Wilcox	PE
James M. Moravek	PE
Steve Bieniek	PE

Firm Personnel by Discipline	
Civil Engineers	5
Structural Engineers	12
Mechanical Engineers	17
Electrical Engineers	12
Architects	75
Other Professional/Technical	50
Administrative	40
TOTAL	211

HGA Engineering serves clients through the full-service A/E approach; in addition, it has its own independent client base. HGA engineers pride themselves on using creativity and innovation to develop cost-effective solutions to engineering challenges. Each discipline is highly capable and intent upon providing the best possible service to all clients.

Northern States Power Company, Eau Claire and La Crosse, WI; 3M, Corporate Administrative Building and Cafeteria, St. Paul, MN; IBM Campus, Rochester, MN; Metropolitan Waste Control Commission, Minneapolis, MN; Williams Arena/ Sports Pavilion, University of Minnesota, Minneapolis, MN.

## HOLABIRD & ROOT

400 South Broadway Ave.  
Rochester, MN 55904  
Tel: 507/288-8088  
Fax: 507/288-7311  
Established 1880

Gregory B. Cook	AIA
Nicholas A. Bilandic	PE
Gerald Horn	AIA

Firm Personnel by Discipline	
Civil Engineers	2
Structural Engineers	7
Mechanical Engineers	17
Electrical Engineers	12
Architects	43
Other Professional/Technical	14
Administrative	30
TOTAL	125

Holabird & Root's Engineering staff works closely with clients to develop appropriate engineering solutions based on economy, efficiency, and durability. Client interests include heavy and light industrial manufacturing, institutional, and commercial facilities. The strength of Holabird & Root's engineering is the commitment to high quality design for optimum solutions.

Hardfile Assembly Cleanroom, Rochester, MN; Collegiate Science Building, St. Paul, MN; Energy Audits and Retrofits, Faribault, MN; Coating Application Cleanroom, Seymour, IN; Electronics Research and Development Lab, Rochester, MN.



# **KRECH, O'BRIEN, MUELLER & WASS, INC.**

6115 Cahill Avenue  
Inver Grove Heights, MN 55076  
Tel: 612/451-4605  
Fax: 612/451-0917  
Established 1985

Jim Krech	PE
Dan O'Brien	AIA
Brady Mueller	AIA
Brian Wass	AIA

Firm Personnel by Discipline	
Structural Engineers	2
Architects	5
Other Professional/Technical	5
Administrative	1
TOTAL	13

Structural engineering for commercial, industrial, medical, retail, agri-facilities and residential projects. We offer Auto-CAD and have a current library of structural design software. Services are provided for architects, owners, contractors, and various agencies.

Catholic Charities, Minneapolis, MN; Mt. Airy Community Center, St. Paul, MN; NAHAN Printing Addition, St. Cloud, MN; CCH Assisted Living, Hudson, WI; First Federal Bank, Hudson, WI.

# **LARSON ENGINEERING OF MINNESOTA**

3524 Labore Road  
White Bear Lake, MN 55110  
Tel: 612/481-9120  
Fax: 612/481-9201  
Established 1978

Wayne C. Larson	PE
Lee A. Granquist	PE

Firm Personnel by Discipline	
Civil Engineers	2
Structural Engineers	11
Other Professional/Technical	3
Administrative	3
TOTAL	19

Providing structural and civil engineering design services throughout Minnesota. Structural design of commercial, institutional, industrial, governmental and residential structures of all types. Structural evaluations and investigation of historic buildings and renovation projects. Special expertise in the structural design of curtainwall systems. Extensive experience in the structural design of schools and educational facilities.

Lowell Barnes Elementary School, Duluth, MN; St. Louis County Jail, Duluth, MN; First Bank Plaza Curtainwalls, Minneapolis, MN; Shoreview Public Library, Shoreview, MN; 1992 Winter Carnival Ice Palace, St. Paul, MN.

# **LHB ENGINEERS & ARCHITECTS**

4600 West 77th Street, Suite 302  
Edina, MN 55435  
Tel: 612/831-8971  
Fax: 612/831-0115  
Established 1965

Lauren A. Larsen	PE
Harvey H. Harvala	PE
William D. Bennett	PE
David M. Sheedy	PE
Richard A. Carter	AIA

Firm Personnel by Discipline	
Civil Engineers	5
Structural Engineers	8
Mechanical Engineers	1
Architects	13
Other Professional/Technical	8
Administrative	12
TOTAL	47

LHB offers complete A/E services to industrial, governmental, commercial, and health care clients. Specific services include: structural, civil and mechanical engineering, surveying, architecture, landscape architecture, and interior design. Specialties include providing innovative solutions to building renovations, healthy building design, convenience stores, roadways, bridges, curtain walls, building investigations, and building condition documentation and monitoring.

Potlatch Caustic Unloading Facility, Cloquet, MN; Appliance Parts Building Renovation, Minneapolis, MN; Lake Superior Place Office Renovation, Duluth, MN; Waseca Industrial Road and Bridges, Duluth, MN; Hwy. 55/ Mendota Interchange Condition Survey, Mendota, MN.

# **LS ENGINEERS, INC.**

200 South Main Street  
LeSueur, MN 56058  
Tel: 612/665-6255  
Fax: 612/665-6818  
Established 1988

Robert L. Sprengeler	PE
William P. Lehnertz	PE

Firm Personnel by Discipline	
Structural Engineers	5
Other Professional/Technical	2
Administrative	1
TOTAL	8

Structural engineering services for all building types in the areas of industrial, commercial, religious, institutional, residential, manufacturing, as well as specialized structures for water and wastewater plants. Full range of services including feasibility studies, investigations, construction documents, cost estimates, and field observations.

Mankato Middle School, Mankato, MN; Rochester Athletic Facility, Rochester, MN; MN Veterans Nursing Home, LaVerne, MN; Eden Prairie Community Center Addition, Eden Prairie, MN; Mankato State Utility Tunnel Addition, Mankato, MN.

# **MATTSON/MACDONALD, INC.**

1516 West Lake Street  
Minneapolis, MN 55408  
Tel: 612/827-7825  
Fax: 612/827-0805  
Established 1983

Wesley C. Mattson	PE
David H. Macdonald	PE

Firm Personnel by Discipline	
Structural Engineers	4
Other Professional/Technical	2
Administrative	1
TOTAL	7

Mattson/Macdonald provides structural engineering services to architectural clients. Mattson/Macdonald has considerable experience with a broad range of project types: housing, retail, office, manufacturing, hospitals, churches, educational and governmental facilities.

Blue Earth Area High School, Blue Earth, MN; Mounds Park Academy Auditorium/Gymnasium, Maplewood, MN; National Computer Systems, Iowa City, Iowa; Mille Lacs Indian Museum, Mille Lacs Lake, MN; Mobilization and Training Equipment Building, Camp Ripley, MN.

# **MEYER, BORGMAN AND JOHNSON, INC.**

810 Plymouth Building  
Minneapolis, MN 55402  
Tel: 612/338-0713  
Fax: 612/337-5325  
Established 1955

John E. Meyer	PE
Roland V. Johnson	PE
Richard E. Wiehle	
Daniel E. Murphy	
Michael J. Ramerth	PE

Firm Personnel by Discipline	
Structural Engineers	10
Other Professional/Technical	4
Administrative	2
TOTAL	16

Specializing in the design of structural systems and foundations for commercial, industrial, educational, institutional, performing arts and religious facilities. Services are rendered to architects, contractors and others for all types of projects which require structural engineering services.

Frederick Weisman Art Museum, University of Minnesota, Minneapolis, MN; Basilica of St. Mary Structural Renovation, Minneapolis, MN; Mankato Civic Center and Arena, Mankato, MN; West-Health Campus Clinic, Plymouth, MN; St. Jude Medical Carbon Facility, Little Canada, MN.



# DIRECTORY OF CONSULTING ENGINEERING FIRMS

## MICHAUD COOLEY ERICKSON

1200 Metropolitan Centre  
333 South Seventh Street  
Minneapolis, MN 55402  
Tel: 612/339-4941  
Fax: 612/339-8354  
Established 1946

Dean Rafferty PE  
Douglas Cooley PE  
Monty Talbert, Jr.

Firm Personnel by Discipline  
Mechanical Engineers 54  
Electrical Engineers 30  
Administrative 18  
TOTAL 102

MCE's engineers design mechanical, electrical, lighting and special systems for corporate, medical, data processing, high-tech R&D, retail, industrial, educational, public and commercial buildings. Examples of special systems include: security and surveillance, life/safety, audiovisual and sound reinforcement, paging and intercom, cable or master antenna television signal distribution.

First Bank Operations Center, St. Paul, MN; Norwest Corporation - Tenant Fit-up and Owner Representation; USSB Satellite Uplink Facility, Oakdale, MN; North Memorial Medical Center Expansion and Renovation, Robbinsdale, MN; New Federal Reserve Bank, Minneapolis, MN.

## OPUS ARCHITECTS & ENGINEERS INC.

9900 Bren Road East  
Minnetonka, MN 55343  
Tel: 612/936-4433  
Fax: 612/935-1366  
Established 1990

Dennis Neu PE  
John Albers AIA

Firm Personnel by Discipline  
Civil Engineers 1  
Structural Engineers 7  
Mechanical Engineers 1  
Architects 28  
Other Professional/Technical 13  
Administrative 4  
TOTAL 54

Architectural, interior, structural, civil and mechanical engineering services for design build projects. Projects include planning and design for offices, industrial, educational, institutional and special areas such as retail and sports facilities. To provide local service we have offices in Tampa, Chicago and Phoenix as well as Minneapolis.

ConAgra Corporate Campus, Omaha, NE; Labor and Industries Building, Olympia, WA; Mariucci Arena, Minneapolis, MN; 100 and 150 South 5th Street, Minneapolis, MN; Tucson Fiesta Retail Center, Tucson, AZ.

## SCHOELL & MADSON, INC.

10580 Wazata Blvd., Suite 1  
Minnetonka, MN 55305  
Tel: 612/546-7601  
Fax: 612/546-9065  
Established 1956

James Orr PE  
Kenneth Adolf PE  
Theodore Kemna RLS

Firm Personnel by Discipline  
Civil Engineers 10  
Other Engineers 7  
Other Professional/Technical 11  
Administrative 2  
TOTAL 30

Complete wetlands identification, classification, and delineation; EAWs, EIS and natural resource services; environmental site assessments, regulatory compliance and permitting; civil engineering system studies, design and construction/contract administration; land surveying, topographic, construction, and as-built surveys; quality control soil testing.

Opus II Business Park, Minnetonka, MN; Norwest Properties, MN; Gaming Corporation of America, WI; Laurel Village, Minneapolis, MN; Restoration of Historic Main Street, Minneapolis, MN.

## SETTER, LEACH & LINDSTROM

1100 Peavy Bldg.  
2nd Avenue at 8th Street  
Minneapolis, MN 55402  
Tel: 612/338-8741  
Fax: 612/338-4840  
Established 1917

Richard Vasatka PE  
George Theodore PE  
Basil Filonowich AIA  
John P. Litchy AIA  
Kaare Faber PE

Firm Personnel by Discipline  
Civil Engineers 2  
Structural Engineers 20  
Mechanical Engineers 15  
Electrical Engineers 15  
Architects 30  
Other Professional/Technical 10  
Administrative 15  
TOTAL 107

Setter, Leach & Lindstrom's design and consulting services include civil, structural, electrical (including specialty lighting and security) and mechanical (including HVAC and refrigeration) engineering. Engineering services have been provided for commercial, retail, industrial (principally distribution and processing facilities), educational and government buildings for over 75 years.

Minneapolis Convention Center, Minneapolis, MN; Edina Public Schools, Technology Design and Update, Edina, MN; US West, Automated Warehouse, New Brighton, MN and Denver, CO; Safeway, Inc., Food Distribution Center, Tracy, CA; North Star Steel, Plant Renovation, St. Paul, MN.

## SHORT ELLIOTT HENDRICKSON INC. (SEH)

3535 Vadnais Center Drive  
Saint Paul, MN 55110  
Tel: 612/490-2000  
Fax: 612/490-2150  
Established 1927

Donald E. Lund PE  
Gary R. Gray PE  
Robert F. Pauly AIA  
Richard A. Olsen AIA

Firm Personnel by Discipline  
Civil Engineers 42  
Structural Engineers 6  
Other Engineers 42  
Architects 22  
Other Professional/Technical 92  
Administrative 46  
TOTAL 240

SEH is a multidisciplinary A/E consulting firm offering services in Architecture, Civil Engineering, Environmental and Transportation. Specialty services include VRI<sup>SM</sup> - Virtual Reality Computer Imaging and Public Involvement Programs.

Zumbro River Flood Control, Rochester, MN; Empire Waste-water Treatment Plant, Farmington, MN; Foley High School, Foley, MN; I-35E/University Sewer Separation Project, Saint Paul, MN; I-35E & County Road E Interchange and Bridge, Vadnais Heights, MN.

## STRUCTURAL DESIGN ASSOCIATES, INC.

4401 85th Avenue North, Ste 202  
Minneapolis, MN 55443  
Tel: 612/493-5560  
Fax: 612/493-5561  
Established 1989

Gregory J. Duerr PE  
Dorance J. Thorn

Structural Engineers 3  
Other Professional/Technical 3  
Administrative 1  
TOTAL 7

SDA specializes in structural engineering services to include schematic, design and analysis, construction documents, specifications, bidding and negotiations, construction phase and post-construction services. SDA's experience includes educational, municipal, medical, commercial office and retail buildings, industrial and manufacturing plants, warehouses, and specialized industrial structures.

Monticello Elementary School, Monticello, MN; Big Lake High School, Big Lake, MN; Andersen Corporation Building 14S, Bayport, MN; Public Utilities Building, Brooklyn Park, MN; Sanofi (Kallestad) Diagnostic, Chaska, MN.



# WENCK ASSOCIATES, INC.

1800 Pioneer Creek Center  
Maple Plain, MN 55359  
Tel: 612/479-4200  
Fax: 612/479-4242  
Established 1985

Norman C. Wenck	PE
Joseph J. Grabowski	RHSP
Michael A. Panzer	PE
Paul D. Josephson	PE

Firm Personnel by Discipline	
Civil Engineers	12
Structural Engineers	1
Other Engineers	1
Other Professional/Technical	45
Administrative	11
TOTAL	70

Environmental engineering services including site development, drainage systems, site assessments, soil/groundwater contamination investigation and cleanup design, solid/hazardous waste management, landfill design, wastewater treatment, UST management, industrial environmental compliance, stormwater management, lake restoration, and wetland management.

Twin Cities Army Ammunition Plant, New Brighton, MN; Minnehaha Creek Watershed District, Minnetonka, MN; St. Louis County, Hallock, MN; American Crystal Sugar, East Grand Forks, Crookston, MN and Fargo, ND; Elf Atochem, Blooming Prairie, MN.

# WENZEL ENGINEERING, INC.

10100 Morgan Avenue S.  
Bloomington, MN 55431  
Tel: 612/888-6516  
Fax: 612/888-2587  
Established 1990

Lowell E. Wenzel	PE
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Firm Personnel by Discipline	
Civil Engineers	.5
Structural Engineers	3.5
Administrative	1
TOTAL	5

WEI is a structural and civil engineering firm dedicated to meeting the unique goals and requirements of each client. WEI's expertise encompasses new facilities, renovations, additions to existing buildings and investigating buildings experiencing structural distress for many building types: commercial, industrial, public, retail, education, religious and healthcare.

I20 Railroad Bridge, Shreveport, LA; Dulles International Airport, Washington, D.C.; Excelsior Elementary School, Excelsior, MN; White Bear Lake United Methodist Church, White Bear Lake, MN; United Health Care Corp., Golden Valley, MN.

# WOLD ARCHITECTS AND ENGINEERS

6 West Fifth Street  
St. Paul, MN 55102  
Tel: 612/227-7773  
Fax: 612/223-5646  
Established 1968

Michael Cox	AIA
Norman Glewwe	AIA
Kevin Sullivan	AIA
Craig Anding	PE

Firm Personnel by Discipline	
Mechanical Engineers	6
Electrical Engineers	5
Architects	33
Other Professional/Technical	5
Administrative	12
TOTAL	61

Wold Engineering Capabilities: HVAC system design, plumbing system design, fire protection systems engineering, energy management engineering, voice/data communications systems, media technologies, design and specification of primary/secondary electrical systems, and security system design.

Lakeville High School, Lakeville, MN; Blackhawk Middle School, Eagan, MN; Wright-Hennepin Electrical Cooperative Engineering and Maintenance Facility, Rockford, MN; McLeod County Administrative and Justice Center Addition, Glencoe, MN; United Power Association Headquarters, Elk River, MN.

# YAGGY COLBY ASSOCIATES

717 Third Avenue SE  
Rochester, MN 55904  
Tel: 507/288-6464  
Fax: 507/288-5058  
Established 1970

Ronald V. Yaggy	PE
Donald R. Borcharding	RLS, PE
Christopher W. Colby	AIA
Ronald L. Fiscus	ASLA

Firm Personnel by Discipline	
Civil Engineers	7
Other Engineers	2
Architects	6
Other Professional/Technical	36
Administrative	11
TOTAL	62

Yaggy Colby Associates focuses on providing prompt, personalized municipal, land development, transportation and geotechnical engineering services throughout the Upper Midwest. The firm's specialties within these services include municipal streets, department of transportation projects, residential and commercial development, water systems and municipal utilities. Other services provided by the firm include architecture, urban design, community planning, landscape architecture and surveying.

Northwest Plaza Shopping Center, Rochester, MN; Streetscaping Projects in Rochester, Stewartville, Lake City and New Ulm, MN; Chester Woods Regional Park, Olmsted County, MN; Apache Mall, Traffic Study, Parking Lot Redesign and Expansion, Site and Utility Work, Rochester, MN.

# ROBERT YOURZAK & ASSOCIATES, INC.

7320 Gallagher Drive, Suite 325  
Minneapolis, MN 55435  
Tel: 612/831-2235  
Established 1982

Robert J. Yourzak	PE
Douglas G. Wolfangle	PE
Dennis F. Satterlee	PE

Firm Personnel by Discipline	
Civil Engineers	2
Structural Engineers	1
Mechanical Engineers	2
Electrical Engineers	.5
Other Engineers	.5
Architects	1
Other Professional/Technical	5
Administrative	1
TOTAL	13

Complete program/project/construction management services from concept to occupation for new facilities and those undergoing expansion and renovation. Services include: project direction, administration, planning, scheduling, estimating, budgeting, life cycle costing, team member requirements, progress control, computer utilization, value engineering, construction management, procurement and contract administration.

Northwest Airlines New Maintenance Base, Programming and Conceptual Design Phase, Duluth, MN - Program Manager.

# WISCONSIN CONSULTING ENGINEERING FIRM

# JACOBSON ENGINEERING, INC.

1323 West Main Street  
Madison, WI 53590  
Tel: 608/837-7822  
Fax: 608/837-4067

Curtis L. Jacobson	PE
Mark Larson	
Jason Dale	

Firm Personnel by Discipline	
Electrical Engineers	2
Other Engineers	2
Other Professional/Technical	4
Administrative	4
TOTAL	12

Clients include city, state and federal governments, universities, private businesses, hospitals, toll interexchange carriers, telecommunications manufacturing companies and telephone utilities within the U.S. and overseas. They seek our services to evaluate the role of telecommunications systems in their businesses and to develop plans and operational procedures to maximize their networks.

Fail Telecommunications Corporation, Bay Springs, MS; Chickamauga Telephone Company, Chickamauga, GA; GTE North, Sun Prairie, WI



## sketches

*Continued from page 9*

CADD. It is revolutionary in the efficiencies and accuracies it creates.

Firms with CADD have a technological edge that saves time, money and effort. Clients benefit because documents are more accurate and building upgrades and modifications are completed more efficiently. CADD makes it easy to store and retrieve building data. When large and complex facilities like hospitals are on a CADD data base, building renovations and additions are simplified. Three dimensional and automation software packages provide us with the ability to inform and educate clients and market our services more effectively.

To be sure, there has been some resistance and CADD has passed some of us by. But the process is now proven and the future will demand it. Our office is fully computerized with the addition of word processing and financial-management programs. The three systems are fully networked so they can communicate freely. Indeed, the potential of this media is unlimited.

**You've seen architectural styles fall in and out of fashion over the years. What are the expectations clients have regarding design? How do you meet and exceed their desires?**

We don't follow any particular architectural style at BWBR—we create good design and quality architecture for specific uses. Our designs reflect the image clients wish to portray, the characteristics of the site and the purpose of the building. We exceed expectations by putting a high priority on design. Most clients understand that good design "sells." We also promote quality construction technologies and methods by showing that they do, in fact, produce life-cycle savings.

Good design doesn't have to exceed the budget or be considered an add-on. Design belongs side-by-side with the more practical aspects of building systems and, ultimately, building function. **AM**

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## previews

*Continued from page 13*

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**Art in Everyday Life:  
The Goldstein Legacy  
Goldstein Gallery  
U of Minnesota  
St. Paul Campus  
Through Jan. 30**

The Goldstein Gallery's 100th exhibition honors former professors and gallery namesakes Harriet and Vetta Goldstein. Their tenure lasted from 1913 to 1949 at the University of Minnesota, where they started the art section in Home Economics, now the Department of Design, Housing and Apparel. The two believed that students learned best from direct contact with well-designed objects. Their vision of art and design is illustrated through personal memorabilia, including decorative arts, textiles, letters, teaching materials and their book *Art in Everyday Life* (1925).

For more information, call (612) 624-7434.

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**Paul Rudolph: Explorations in  
Modern Architecture, 1976-1993  
National Institute for  
Architectural Education  
New York City  
Through Feb. 12**

Nearly 400 models, drawings, photographs and furnishings from 15 completed buildings and projects will chronicle architect Paul Rudolph's career since the mid-1970s. Projects include office buildings, private residences, multiuse complexes and a church. Rudolph will create approximately 60 wall-sized panels to hold displays. The show's curator, Donald

Albrecht, says the exhibition will demonstrate Rudolph's interpretation of modernism as a flexible medium that encompasses a wide range of individual approaches.

For more information, call (212) 924-7000.

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**Opening Exhibits  
Frederick R. Weisman  
Art Museum  
U of Minnesota  
Minneapolis Campus  
Through March 6**

Three exhibits highlight the opening of the new Frederick R. Weisman Art Museum, designed by Frank O. Gehry of Santa Monica, Calif., with executive architects Meyer, Scherer & Rockcastle of Minneapolis. Portions of the museum's permanent collection are displayed in *A New View: The Collections of the University of Minnesota*. Augmenting this is *Works from the Frederick R. Weisman Art Foundation*. This contains contemporary pieces, many of which will be donated to the museum. In addition, *An Architect's Eye*, features work by artists who have influenced Gehry, who also designed a portion of the opening show.

For more information, call (612) 625-9678 or (612) 588-0728.

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**In a Classical Vein:  
Works from the Permanent  
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Whitney Museum of  
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New York City  
Through April 3**

This exhibit explores the classical spirit in 20th-century American art. Included are paintings, sculptures, prints and drawings by more than 100 artists as the exhibit reconsiders classical characteristics in American art. Emphasis is on scale derived from human proportions and the importance of balance, symmetry, order and harmony.

For more information, call (212) 570-3633.



**Minnesota A to Z**  
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**Ongoing**

*Minnesota A to Z* showcases the Society's extensive collections. Arranged according to the 26 letters of the alphabet, the exhibit explores topics from *Animals*, *Baseball* and *Canoe* to *eXtravagance*, *Yankee Girl* and below *Zero*. In this ongoing show, new letters will come in to further highlight the collection.

For more information, call (612) 296-6126. **AM**

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***up close***

*Continued from page 15*

ing the natural-gas capitol of the world, the nearest art gallery was many miles away in Kansas City.

Unlike many visually oriented people, King doesn't reveal recollections of curating her childhood bedroom or painting her summer days away. "I didn't learn about the visual arts until I was a junior in college when I stumbled upon the art museum at the University of Kansas," King says.

Even though she describes that discovery as transformative, King completed her undergraduate degree in microbiology. King asks rhetorically, "What do undergraduates know?"

For five years King found herself working in a laboratory for scientists, who mocked her appreciation of art. "Everyone in the lab thought art was frivolous, which only strengthened my resolve." After taking "the grand tour of Europe" with her husband, the couple moved to Minneapolis. Bored and back in the lab, King applied for the master's program in art history, was accepted, and never wore a white lab coat again.

*Continued on next page*

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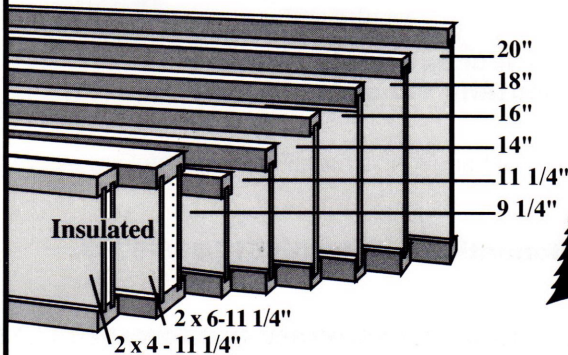
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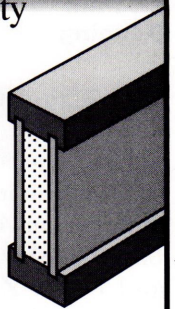


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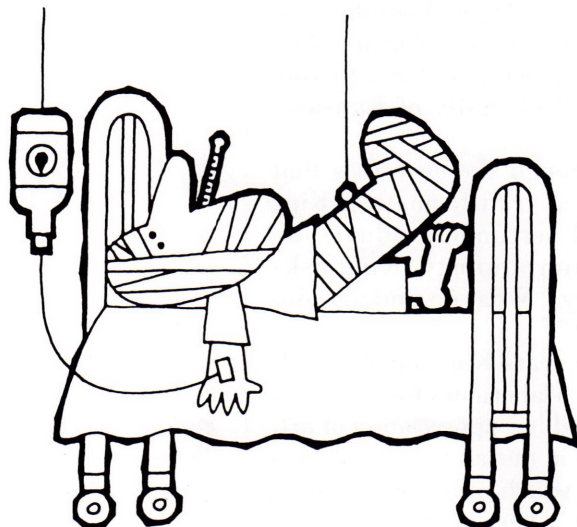
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"Art showed me that life was about more than just the everyday," King says. "I discovered that art could affect lives, whereas I had previously thought that the written word was the only vehicle of expression for a profound experience."

In graduate school King studied the London Art Union, a "middle-class, do-good group," that believed art and architecture could lift people out of poverty. Before the industrial revolution and the rise of progressive movements, museums were the domain of the rich, who feared that such modern ideas as extended hours, docents and labels for works of art would lead to mass vandalism. In keeping with her graduate studies, King views university museums as a part of the populist movement. Some 100 years after the London Art Union, museums like the Weisman are very different places from their predecessors—accessible and inclusive.

"I envision the Weisman as a drop-in center, where students can stop by for 15 to 20 minutes," King says. "I'm glad that we're not just a destination site, but a building that people will walk by everyday. I didn't want to be on the edge of campus. I see our location as a way to break down the barrier between art and the people."

With visitors streaming into an architectural gem to view an impressive collection of 20th-century art—plus a notable cache of work by Marsden Hartley and Charles Beiderman, as well as pieces from the Weisman collection—the museum is the envy of the Twin Cities' cultural community. In some cases that sentiment has turned to jealousy, with detractors suggesting that the area can't absorb another museum. King disagrees.

"If we do a good job, we'll provide a mature audience for the arts in the community," King explains. "People underestimate how important art education can be in a student's academic training. It's our goal that every student experiences the museum at least once during his [or her] time on campus. The museum will provide students with both

the intellectual and physical accessibility to the arts. As you know, this building is difficult to ignore. Nobody's ever going to say again that they didn't know the University had an art museum. In fact, the building proclaims itself as a work of art in and of itself. It won't take for everyone, but it does give students the same access to art as they have to basketball. Having those kinds of experiences will increase the pool of patrons for other art museums."

In the museum world, careers are made by groundbreaking exhibitions and capital campaigns, but legacies are established through buildings. King has secured a place for herself in the cultural history of this cityscape.

"This is a once-in-a-lifetime deal," King admits. "How many museum directors get to work with Frank Gehry?"

From where she sits, King is on the top of the world, looking on the jewel in the crown of her tenure. When asked about her next move, King reminds us, "I don't have a life plan."

*David Anger is a writer living in Minneapolis.* **AM**

## Minnesota travelogue: Rochester

*Continued from page 43*

Completing the civic district on the downtown side of the river will be a new public library, 600-car parking ramp, and skyway system linking the district to downtown. Designed by The Leonard Parker Associates, the \$20.3 million project will double the size of Rochester's library. Leonard Parker says the library will be "very much in the modernist mode."

An unusual feature, according to project architect Francis Bulbulian, will be a dramatic entrance canopy cantilevered over a drive-in book drop. Completion is expected in fall 1995.

Private development also continues in Rochester. The newly com-



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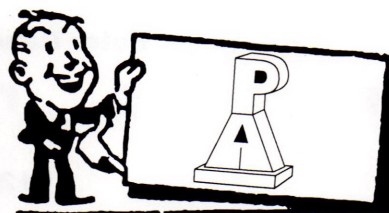
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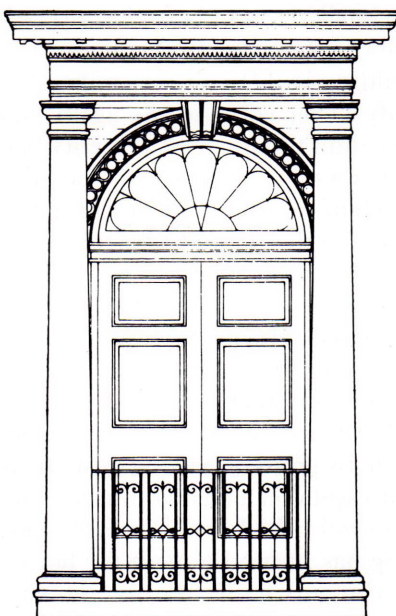
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pleted Rochester Athletic Club has attracted many area residents. Located near the junction of highways 52 and 14, this new sports- and health facility sprawls over 34 acres with nine indoor tennis courts (plus plans for eight outdoors), three swimming pools, a full-service restaurant, special children's section, racquetball and basketball courts and many other features. The architect is Hervey LaVoie, a Denver architect who specializes in health-club design.

For the visitor driving around this hilly city, Rochester's historic homes hold great appeal. One such residence located at the top of "Pill Hill" (an elegant neighborhood near Saint Marys where many physicians live) is the Plummer House, a 3-story English tudor of limestone, stucco and half-timber designed by Ellerbe in 1924.

Also in Rochester are three Frank Lloyd Wright houses, including a Usonian house. Just outside Rochester is one of the most famous historic homes in Minnesota, Mayowood, the original home of Drs. Charles H. and Charles W. Mayo. The 40-room gray concrete mansion with its many terraces, fountains and pavilions, perches on a wooded hillside overlooking the Zumbro River Valley. Completed in 1911, the house is on the National Register of Historic Places.

Meanwhile, other new architecture goes up at a regular pace. Over the years, IBM has tripled the square footage of its campus, repeating the profile of the original Saarinen design. Health-care work also goes on continuously in Rochester. Saint Marys Hospital recently completed another expansion with the Sister Generose Gervais Building for the psychiatry and psychology by Henningson, Durham & Richardson, Inc., of Omaha, Neb. Next to this is a contemplative Peace Garden, another asset for Rochester's many visitors to enjoy.

*Bette Hammel is a Minneapolis writer.* **AM**

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 Engineers: Hammel Green and Abrahamson, Inc.  
 Structural engineer: John Bauch  
 Electrical engineer: Terry Tangedahl  
 Mechanical engineer: Kermit Olson  
 Contractor: Bor-Son  
 Interior design: (HGA) Roxanne Lange, Michelle Klein  
 Landscape architect: (HGA) Tom Oslund  
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 Acoustic and audio consultant (construction phase): Acoustic Dimensions  
 Theater consultant (construction phase): Schuler and Shook  
 Photographer: Shin and Joel Koyama  
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 Roofing: Ballasted EPDM, Carlisle  
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 Flooring systems/materials: Lee's Commercial "Faculty IV" and Prince St. "Sisal"  
 Ceiling systems/materials: Plaster/Mulcahy  
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 Project architect: Larry Everson  
 Project designer: John Albers/Barry Graham  
 Project team: Roger Mifek, Chuck O'Connell, Jim Fantuz, Bob Morgan, Jeff Magnuson, Barb Elton, John Lewis, Tony Dib, Scott Christiansen  
 Hockey arena program: David Knoblauch  
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 Mechanical engineers: Opus Architects & Engineers, New Mech & Dunham Associates  
 Electrical engineers: O.S.M.  
 Contractor: Opus Corporation  
 Interior design: Opus Architects & Engineers

Landscape architect: Damon Farber Associates  
 Ice rink refrigeration/dasher boards: Commercial Refrigeration Systems  
 Windows: Gateway ACG  
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 Architectural precast concrete: Kroeger Precast

### **Project: Frederick R. Weisman Art Museum**

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# AM

## *lost minnesota*



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*T.B. Walker residence and art gallery, 803-807 Hennepin Avenue, Minneapolis.*

The Upper Midwest's finest public-art gallery sprang out of a downtown-Minneapolis residence and out of the mind of the art-collecting lumberman who lived there.

T.B. Walker, who moved to Minneapolis from Ohio in 1862 and made a fortune in lumber and real estate, built a house for his large family at the corner of Eighth Street and Hennepin Avenue in 1876. At about the same time, he began collecting art, starting with a few canvases, sculptures and prints to decorate his new home.

From those modest beginnings, Walker's art collection grew during 40 years into an immense hoarding of collectible objects of all kinds. He bought portraits and landscapes,

works by such masters as Rembrandt, Anthony Van Dyke, Frans Hals, Jean Corot, Henri Rousseau and Joseph Turner. He acquired an unmatched variety of Asian pottery, porcelains and jade carvings. Musical instruments, ancient Greek vases, lamps, coins, agates, sea shells, paintings of American Indians, southwestern archaeological artifacts, antique furniture and old bronze pieces also entered the Walker collection.

The Walker residence, a large but-not-monumental chateau-style structure, quickly ran out of space for this behemoth collection. In 1879 he built an art gallery between the residence and the carriage house, furnishing it with a skylight and paintings. Anyone could visit and enjoy art at no charge.

Two more galleries became necessary in 1892. In the style of the period, the walls of these art spaces supported a crowd of masterworks, while decorative furniture and sculpture filled the corners and heavy rugs muffled footsteps on the wooden floors.

By 1916, when the Walker family moved to the larger expanses of a mansion on Lowry Hill, 14 rooms of the Hennepin Avenue house were crammed with art. The lumberman established his own art foundation, which opened as the Walker Art Gallery on the present site of Walker Art Center in 1927.

The old Walker residence fell in 1920 to make room for the State Theater, which today is part of LaSalle Plaza. **Jack El-Hai**



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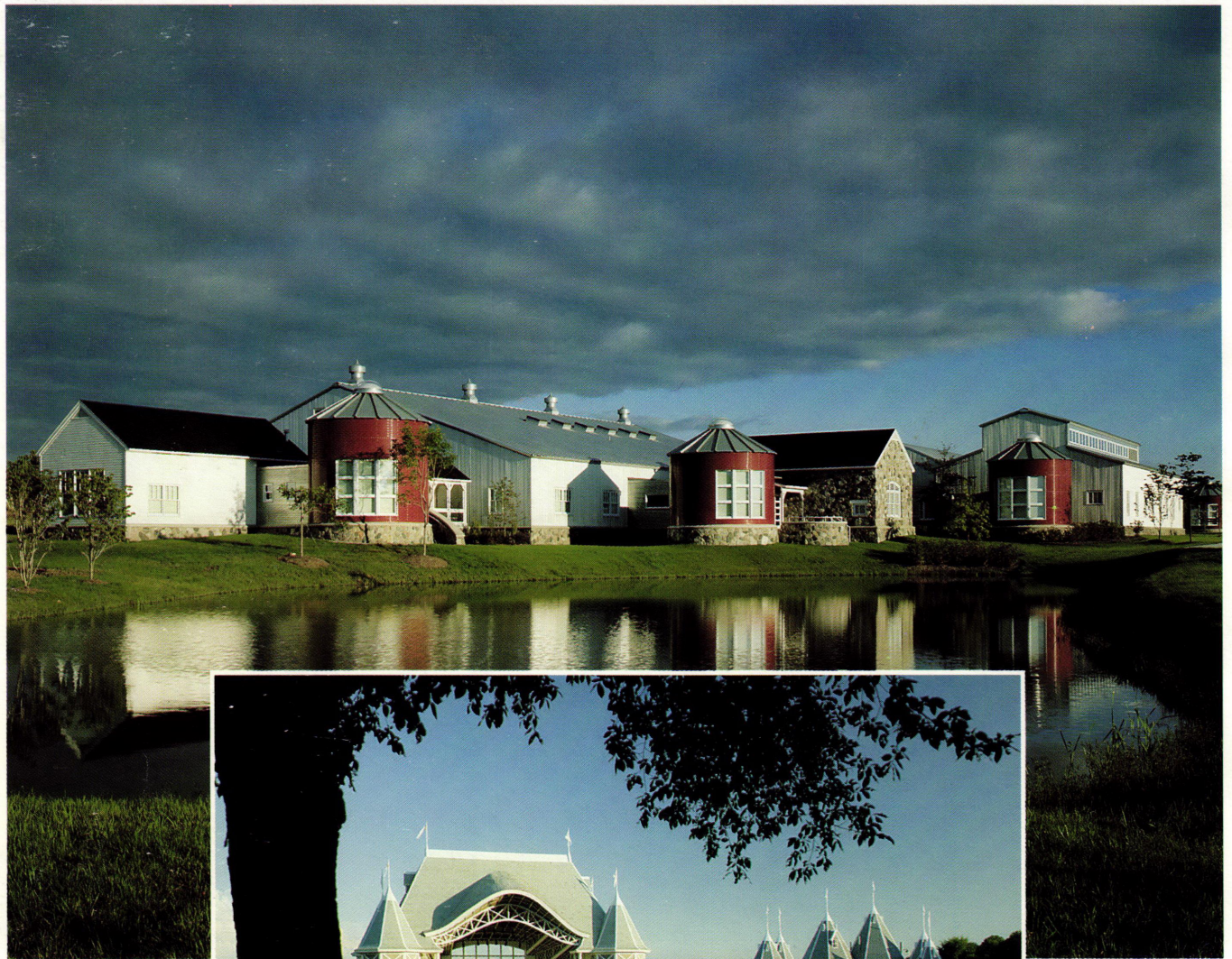


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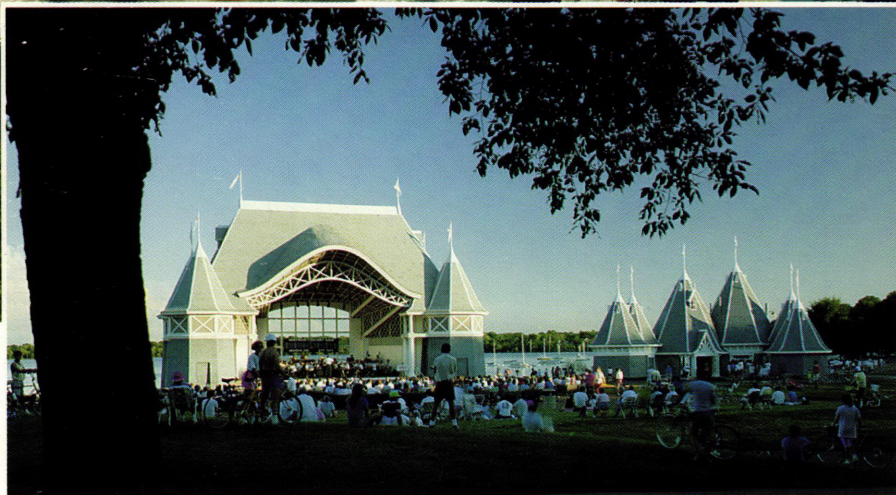
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